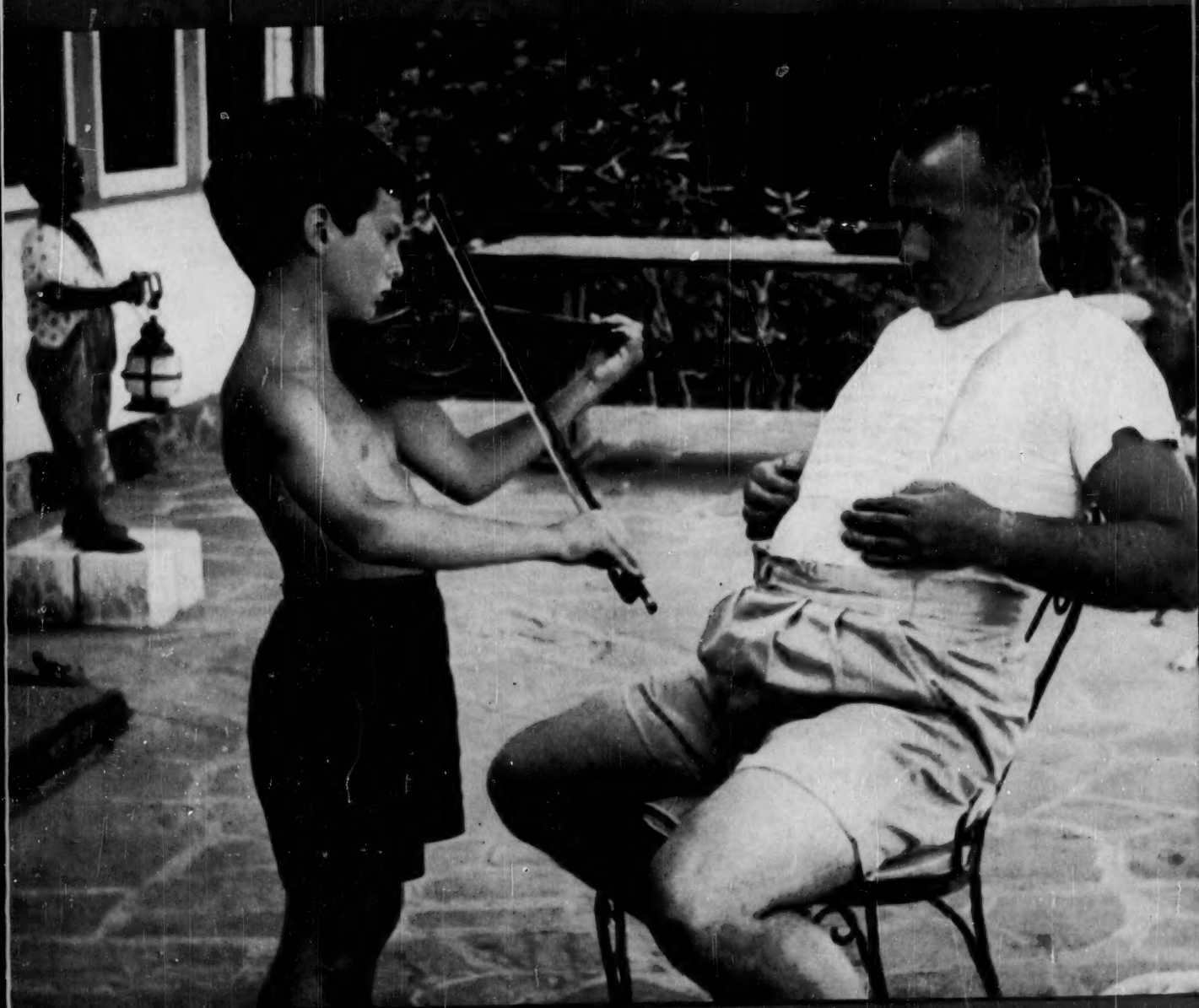


APRIL, 1956

music journal



40c

The Music Educators National Conference

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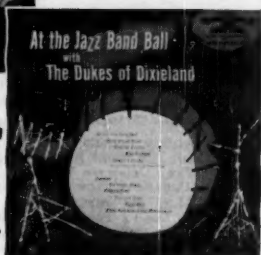
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April, 1956

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Cover Photo Courtesy of Dr. W. M. Hitzig and his son Rupert

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Editorially Speaking . . .

THIS spring, music educators of the United States will inaugurate the formal observance marking the completion of fifty years of co-operative effort in education through their professional organization,—the Music Educators National Conference. The membership of the MENC appreciate the honor extended to us by the *Music Journal* in dedicating this issue to the organization and its program.

Founded in 1907 in Keokuk, Iowa, with less than one hundred members, the MENC has developed to its present membership of over 28,000. From a primary concern with the teaching of vocal music in elementary grades, its professional program at present encompasses the entire range of music activities in the country from pre-school through adult and community organizations. The Fiftieth Anniversary Observance has been planned to make this celebration a significant and prophetic introduction of the second half-century of continuing progress.

The theme of the national convention in St.

Louis, April 13 to 18, is "Music in American Life." Much of this Anniversary program will be concerned with the appraisal, evaluation and consideration of phases of music activity in the United States,—with the totality of the music environment. Many of the finest musical organizations will appear in concert. Gala festivals will be presented. With the interested participation



—ROBERT A. CHOATE, President
Music Educators National Conference

of music educators, friends in school and industry and patrons of music, we can be confident that this observance will fulfill its purpose as a gratifying portrayal of a half-century of high achievement and a stimulating forecast of growth and service for years to come.

IT is indeed a pleasure and a privilege to dedicate this issue of *Music Journal* to the Music Educators National Conference. The story of this great organization is only modestly suggested by the message of its current President above, and by the contributions of the present and past Executive Secretaries, Vanett Lawler and C. V. Buttelman, which follow. Distinguished educators in the field of music have added their personal comments, with tributes also from actual students and from various important members of the music industry.

Of utmost significance today is the fact that all of the individuals and agencies honestly interested in good music and sincerely concerned with its development as a normal part of American life are now co-operating toward the realization of a common ideal. Teachers have become increasingly active in the musical affairs of their communities; artists, scholars and critics are working toward the same goal of a wider participation in music and a more general enjoyment (even "appreciation") on the part of the average listener. Finally the music industry itself has outgrown any possible suspicion of "commercialism" and arrived at a consistent and practical service to all those who have the responsibility of interpreting music to the American public. This valu-

able co-operation is offered by publishers, managers, manufacturers and distributors of musical instruments, makers of uniforms and those concerned with various other accessories required for the proper presentation of music in educational institutions as well as the community in general.

The picture on our cover illustrates the friendly relationship of student and teacher characteristic of the best in music education. (Actually it shows the eminent physician, Dr. W. M. Hitzig, and his musical son, Rupert.) May the young and the mature, the arts, professions and business continue to work together for music as exemplified by the MENC!

The Editor and Publisher of

Music Journal

look forward to meeting their friends

at St. Louis, April 13-18



PANCORDION

DEPT. A-456, 601 W. 26th ST., NEW YORK 1, N. Y.



VANETT LAWLER

Executive Secretary, MENC

THE Golden Anniversary Year of the Music Educators National Conference begins at the biennial meeting in St. Louis (April 13-18, 1956) and concludes with the MENC Division meetings in 1957. The officers and members of the MENC are delighted to share this memorable occasion with the many related organizations in the field of music and education, and also with the staffs and readers of music periodicals, including the *Music Journal*.

It is with deep appreciation that the Music Educators National Conference, on its Fiftieth Anniversary, acknowledges the exceptional cooperation which has been forthcoming from other organizations in the field of music and education, and the sustaining interest and support consistently received by the MENC from music periodicals since the founding of the Conference in 1907.

The members of the organization reflect with satisfaction and pride on the growth, development and prestige of the organization and the profession of music education during the last fifty years. On the occasion of the Fiftieth Anniversary music educators are planning for the ensuing period a comprehensive program of activities and services through the professional organization, the MENC,—a program which will have, as its principal and ultimate objective, improved and adequate instruction in school music.

In the pursuit of these goals the MENC is grateful for the continued cooperation and interest of the publishers, editors, advertisers and readers of the *Music Journal*.

MUSIC JOURNAL



C. V. BUTTELMAN

Executive Secretary Emeritus MENC

SIGNIFICANT DATES

1905—First discussion of organizing a separate conference of music supervisors at the meeting of NEA music section, Asbury Park, N. J., July 2-7.

1906—First call issued November 27 for a School Music Supervisors Conference in Keokuk, Iowa.

1907—With sixty-nine present, "Music Supervisors National Conference" established in Keokuk, April 10-12.

1910—Constitution adopted . . . First recorded committee report—by Committee on Formulation of a Music Course for High School . . . First Book of Proceedings published. . . Affiliate relationship established with National Federation of Music Clubs.

1914—*Music Supervisors Bulletin* (now *Music Educators Journal*) established. First report of Committee on Community Songs.

1915—Beginning of emphasis on community music activities and community service by school music supervisors and music teachers.

1917—First National Music Supervisors Chorus. . . Participation in civilian cooperation, World War I.

1918—National Education Council established. . . Eastern Music Supervisors Conference organized.

1919—Music appreciation comes into the foreground. . . "Service Version" of *The Star-Spangled Banner* accepted by War Department upon recommendation of Conference-sponsored "Committee of Twelve."

(Continued on page 76)

METHODS

Snare drum method



PERCUSSION

• Beginning Snare Drum Method by PAUL PRICE

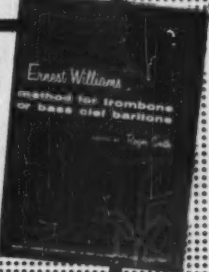
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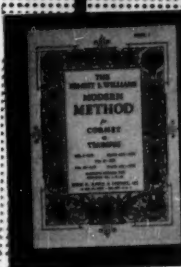
Edited by Roger M. Smith—First Trombonist of the Metropolitan Opera Orchestra—from the manuscript of the late Ernest S. Williams—outstanding teacher of James Burke, Leonard Smith, Ray Crisara—the most complete school of study ever written for trombone. Includes slide positions and fingerings for trombone and baritone, plus a thorough exposition of the "F" attachment.



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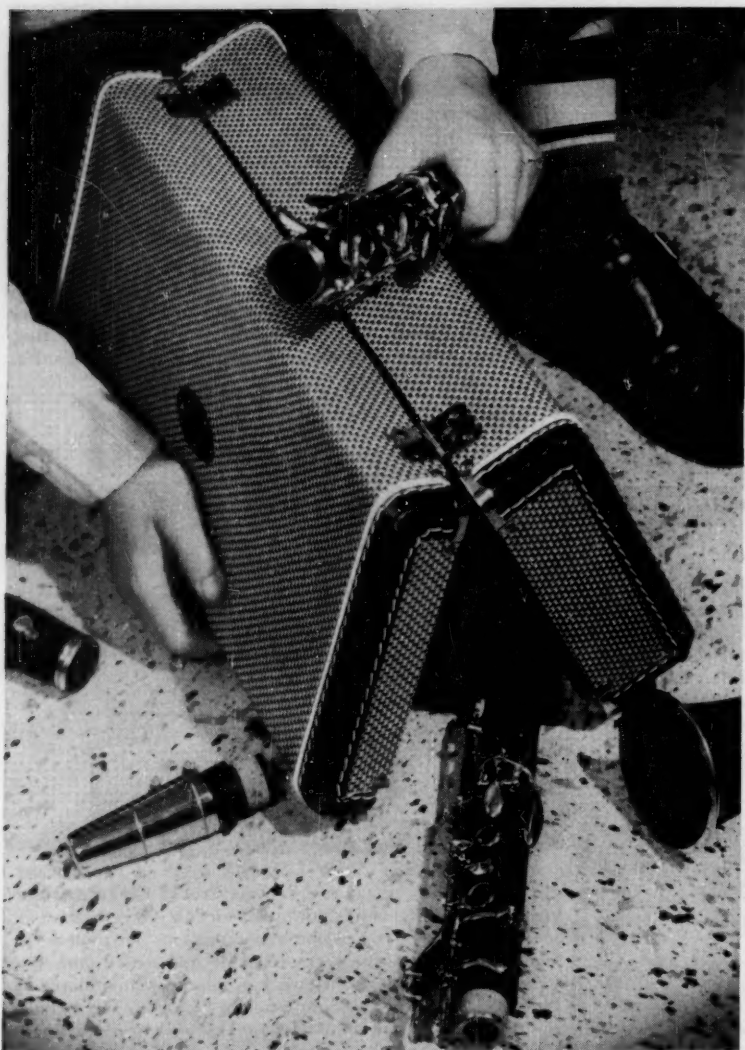
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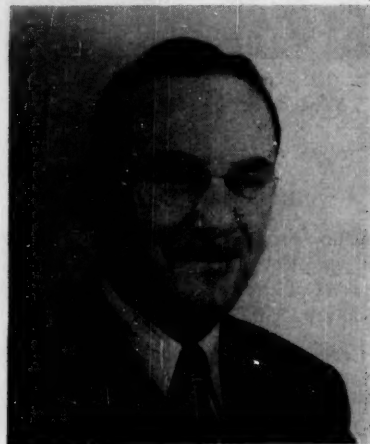


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TRIBUTES TO M.E.N.C.

WHAT does the Music Educators Conference mean to me? During the past quarter century as a music teacher, I have looked to the MENC much as a child looks to its parents for guidance.

Whenever I have needed help in curriculum organization, equipment, scheduling of program, construction of buildings, techniques of method-



Irving Chettye

ology, materials for band, orchestra or chorus, comparative education, the latest research studies in the field, there was always a ready guide to whom to turn, and if the answer was not immediately forthcoming, I was informed who might be able to provide the answer if it was possible to find an answer.

The *Music Educators Journal* has served as a ready source of the latest information in every activity of our field; the Research Bulletins and Curriculum Committee reports have kept me posted on newest developments; the *Music Education Source Book* is a gold mine of valuable ideas and suggestions for organizing and developing a music education program; the Conventions are anticipated with eagerness for the sharing of ideas and experiences and the rejuvenation of inspiration and the friendships made in college and in the field. The exhibits at the Conventions are a liberal education in themselves.

Just as a child is lost without its parents, so each of us would be left stranded without the important services rendered by the MENC. That is

MUSIC JOURNAL

why I became a Life Member as early in my career as a music educator as I could. It has been a privilege also to serve as a member-at-large on its Executive Committee for a number of years, as well as on the Eastern Conference executive board; and to serve on many of the curriculum committees. I am also proud to have been the sponsor of the first student chapter of the Conference, and this past year organized the first student chapter of the Japan Music Educators Association at the Tokyo University of Arts. I look forward to the day when we will have an International Music Educators Student Conference which will be able to exchange delegates.

—IRVING CHEYETTE
University of Buffalo, N. Y.

FIFTY years of MENC! What a host of memories this statement revives, especially since the Golden Anniversary of MENC parallels that of this worker in the field of music education.

It has been my privilege to grow up with the organization and to serve in many varied capacities. From novice to President, it has been a joy to participate in this great adventure in mass music education.

My first official appearance in the minutes of the organization was in 1916, when my name appears in the yearbook as "moving the acceptance of the report of the nominating committee" by which Peter W. Dykema was made President.

In those days the Music Supervisors' Chorus enrolled every member attending the conference. From this evolved the National High School Chorus and Orchestra and Band. What a joy it has been to play a humble part in the growth of MENC from less than a hundred members to the astronomical figure of over 28,000!

It has been richly rewarding to have worked closely with the host of great presidents and other officers, and to have worked hand in hand with Cliff and Vanett as they guided the destiny of our organization. It is most fortunate that my position with the American Music Conference makes it possible for me to continue my contacts with my many



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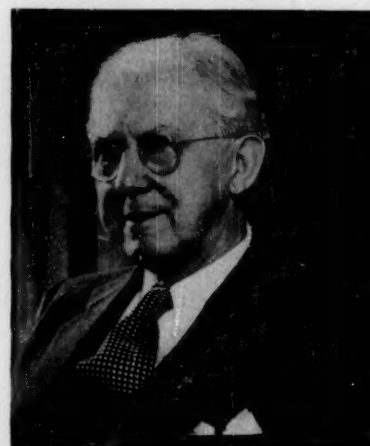
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friends in MENC. May the next fifty years prove even more fruitful and may those who carry the torch keep it burning even more brightly! . . . *Vive la MENC!*

—JOHN C. KENDEL
American Music Conference

THOSE of us who can look back to school music, as it was fifty years ago, may do so proudly as we contemplate the American musical scene today and are impressed with the progress we have made.

In 1900, back in Indiana, my home state, only three or four cities



W. Otto Miessner

carried on an organized music program under a single music teacher. One song book provided all the material used throughout the elementary grades. A dull book it was, with but a few simple songs to relieve the tedium of pages and pages of scale-drills and exercises. A comparison of that book with the attractive school music books used today gives one some idea of the progress school music has made.

Fifty years ago, phonograph records were a novelty rarely heard in the schoolroom. A quarter of a century later (1924), we heard the first radio broadcasts and sound-movies (talkies), which today, along with televised programs, we are only beginning to use to any appreciable extent in our schools. The intelligent use of these marvelous purveyors of music may well be one answer to the growing shortage of teachers adequately trained.

Fifty years ago, a few large city high schools boasted an orchestra

MUSIC JOURNAL

whose members had been taught by private teachers outside of school. The first school band, trained at school, is said to have originated in Connersville, Indiana, in 1907. I happened to be its founder. Today, we are told, several million youngsters are playing in our school or community bands and orchestras.

Fifty years ago, there were fewer than a dozen symphony orchestras in all America. Today, a thousand! Best of all, many of our present-day artists are Americans, trained in America. In this remarkable cultural development, our school music teachers and their national organization, M.E.N.C., have played a paramount role.

—W. O. TO MIESSNER
Winter Park, Florida

A SIGNIFICANT project at the MENC meeting in St. Louis will be the re-assembling of the National High School Orchestra, celebrating its 30th anniversary, with one of its former members, Thor Johnson, conducting. Another feature of the program will be the interchange of music students of high school age with other countries, with which we have had some interesting experiences at Interlochen.

Too many Europeans still believe that Americans all ride horseback, carry two guns apiece, sing hillbilly



Joseph E. Maddy

songs to their guitar accompaniment, play saxophone or muted trumpet in jazz bands and shoot up night-clubs for a diversion.

Here is a true story concerning a German engineer who now lives in

(Continued on page 68)

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Harry Robert Wilson, Editor

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Shirley Booth Recommends

Music as a Help to Acting



THAT popular, prize-winning actress, the one and only Shirley Booth, has definite ideas on the influence of music on dramatic acting, particularly in relation to her own career. From the time she was twelve years old, she was appearing in stock companies which presented musical comedies on the average of perhaps one a month. In fact, she started her career with a song at the tender age of two, and has certainly indulged in music at every opportunity since that time.

That first song in her repertoire was *In the Good Old Summertime*, and it was "rendered" at a Sunday School entertainment. Years later she sang that same classic, by "Honey Boy" Evans and Ren Shields, as a countermelody to a chorus patter ("Meet me at 8 o'clock," etc.) in the Broadway musical, *By the Beautiful Sea*. She says she insisted on doing it as a matter of sentiment.

Her occasional brush with song and dance was the best possible preparation for the sort of acting she was eventually called upon to do. Even without a note of music in *Come Back, Little Sheba*, *The Time of the Cuckoo* or the current *Desk Set*, she has been constantly aware of that background of rhythm and melody and, perhaps unconsciously, profiting by it.

The first production in which Shirley Booth played that could be called a real success was a revue called *Sunday Nights at Nine*, and it ran for three seasons in the Bar-bizon-Plaza Theatre, perhaps because it was the only Sabbath evening entertainment permitted in New York at that time. She sang a parody of *Smoke Gets in Your Eyes*

for the manager, the impressive Miss Catherine Bamman, who had previously concentrated on the concert business. Her repertoire also included some songs composed and played by Richard Krakauer, of the piano family. (One of them contained the line "I'm just a Roxyette, that all the men forget.") The rest of her material consisted of sketches by Dorothy Parker, already famous as a sharp-witted humorist.

Sunday Nights at Nine

"The people who appeared in *Sunday Nights at Nine* were a rather remarkable group," says Miss Booth, "and most of them went on to significant careers of various kinds. We had Mr. and Mrs. Charles Coburn (then well established on the stage, but unknown to the screen) and another talented couple with a movie future, Gene and Kathleen Lockhart, whose daughter June was still a mere baby. Nina Tarasova sang folk songs and Sigmund Spaeth chanted *Frankie and Johnny* while Felicia Sorel danced the story in pantomime. (Cyd Charisse is giving that song a similar interpretation right now in *Meet Me in Las Vegas*, with Sammy Davis, Jr., supplying words off-screen to Johnny Green's clever arrangement.) Paula Trueman and other players helped out, and we had a comedienne named Vandy Cape, who later appeared with Imogene Coca in the first of the Sillman *New Faces*. Joe Glover conducted

the orchestra, and we had one vocal ensemble which burlesqued the English Singers and was eventually used in the motion picture, *Mrs. Miniver*."

George Abbott happened to see *Sunday Nights at Nine*, and it wasn't long before the critics and public "discovered" Shirley Booth in *Three Men on a Horse*, in which she incidentally made use of a bit of her dancing experience. When she broke into radio as Miss Duffy of Duffy's Tavern (the creation of ex-husband Ed Gardner) she often had to "put up a good musical effrontery," as she puts it, "even to the extent of a bit of grand opera. I still remember being part of a trio singing the Sextet from *Lucia*!"

Most of the Gilbert and Sullivan fans didn't even get a chance to see the *Hollywood Pinafore*, in which she played "Little Butter-up," a character composite of Louella Parsons and Hedda Hopper. George S. Kaufman was chiefly responsible for this mild satire, and most of the acting was done by Billy Gaxton and Victor Moore. "It was not much of a success, unfortunately," comments Miss Booth.

The next two Booth musical shows were *A Tree Grows in Brooklyn* and *By the Beautiful Sea*. They had in common the music of Arthur Schwartz and lyrics by Dorothy Fields. Her songs in the Brooklyn *Tree* included *Love Is the Reason*, *Look Who's Dancing*, *Where Is My Prince?* and a plaintive little ditty

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Shirley Booth, now starring in DESK SET at the Broadhurst Theatre in New York, is universally recognized as one of the truly great actresses of our time. Her frank recognition of the significance of music in her career is both refreshing and provocative.

The History of Music Is a History of Education

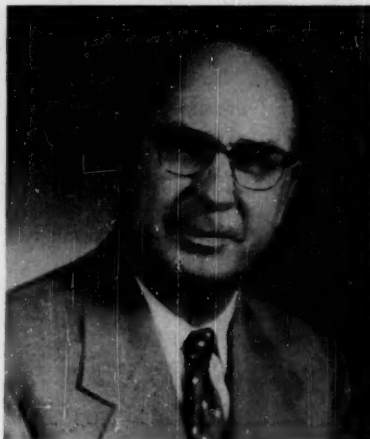
RAYMOND ELLIOTT

MUSIC education is not new. It is not a modern educational fad or frill, but a teaching pattern as old as civilization. Music activities in the modern school follow the selfsame paths that generations throughout the ages have traveled in their creative and recreative efforts. Music education recognizes that the cultural traits of singing, dancing and making music on instruments have been fundamentally essential to man throughout his history, and the school musician today seeks to discover and develop these traits so innately a part of modern youth.

A child in his journey toward maturity passes through the same stages of thought which the human race has traveled. The activities in a child's musical growth,—singing, rhythm, instrumental, creative, are stressed in music education. As a child evolves through expression in these activities, he is simply following the stepping-stones of man's development in the past.

No one knows exactly how long man has sung, played upon instruments and danced his way across life's stage. Early civilizations like the Sumerians, Egyptians, Babylonians, Assyrians, Greeks and Romans created music,—sang, danced, and performed upon musical instruments, and laid the foundation for modern music education. This duplication of experiences is true in the development of all the arts.

Early man probably felt rhythm unconsciously as a basic manifestation of life; he felt that his very existence was governed by rhythm: the beat of his heart; his breathing; the ebb and flow of tides; the grace,



ease and coordinated movements of animals. Since rhythm was so definitely a part of him, he could not help responding to it. Unconsciously realizing he was a part of this great unifying force, he naturally got in step.

It is not surprising then, that man's first deliberate expression of the rhythms he sensed all about him was beating on a hollow log, which served him for both communication and dancing. The use of a drum to accompany his ceremonial gestures in preparation for battle was probably the first type of organized rhythmic response. Whether the actual rhythm or the gesture was the determining factor in establishing definite patterns and forms is not known, but out of these two processes, rhythm and gesture, come many forms of the dance.

As reminders of the important role dancing has played in the lives

of peoples, we recall that Aristotle ranked dancing with poetry; Miriam, sister of Moses, danced to the sound of the trumpet; David danced before the Ark of God; song and dance were employed in the processions to temples and holy places. Later, peoples of various countries were to develop and preserve the Morris, Hey, Allemande, Courante, Sarabande, Bourrée, Gavotte, Minuet, Loure, Waltz, Polonaise, Rigaudon and Gigue. Such dance forms have been used by master composers and have influenced tremendously rhythm and form in music.

Some other cultural developments which may likewise be traced to the influence of rhythm and gesture are the Greek and Roman plays of classical times, mystery and miracle plays of the Middle Ages and the masque of the Renaissance,—all of which employed poetry, dancing, pageantry, acting and vocal and instrumental music in varying degrees. These were the forerunners of opera, oratorio and ballet.

Contemporary music education seeks to develop the child on the basis of cultural patterns established through the ages. This is especially true in the teaching of rhythm. For convincing evidence of the rhythmic nature of the child, observe his arm and leg movements. As a baby lies in bed, his arms and legs move in rhythms suggesting the walk, the run, the gallop, the hop, the skip and the jump.

Recognizing these natural responses to rhythm, the music educator seeks to develop and discipline them in terms of music, for rhythm is the element which gives order and design to melody and harmony. Because the child has already been using them, the educator first calls the larger muscles of the arms and

Raymond Elliott is acting head of the Music Department of Texas Technological College, Lubbock, and author of the popular book, FUNDAMENTALS OF MUSIC, published by Prentice-Hall, New York. Twelve of his sacred songs for children will be included in the forthcoming JUNIOR CHOIR, by Dr. Lloyd Sunderman, a Clayton Summy publication.

legs into play by teaching him to clap his hands, or tap on his desk in time to music, much as his early ancestors did. He is then induced to walk, run, gallop, hop or march to the music. These rhythmic responses are easiest for him because they are natural responses in his play activities. The purpose of these rhythmic responses is the development of a feeling for rhythm, fundamental in all other music activities. Without this feeling, further progress in music is impossible.

Toy Instruments

To train the child further in these natural rhythmic impulses, the child is given a stick, a drum, a rattle,—some of the first instruments used by man. As the child develops and gains control and co-ordination of the smaller muscles, he is given other instruments resembling those developed by his predecessors. Later he takes part in singing games, like those played throughout the ages. Now and then the child may dramatize a song, or impersonate a character within the song, much as his ancestors did in the mystery and miracle plays. Thus children of today follow the same paths in developing a feeling for rhythm as those traveled by man in his growth through music.

No one knows how, why or when man first began to make melodies. Did melody originate in the love call? Was it the result of intense emotion affecting breathing and the vocal cords,—screams of pain, cries of fear, moans, sighs and murmurs? Or did it emerge as a result of the chant-like telling of tribal stories and deeds of heroes? Whatever its origin, it is safe to assume that early man was acutely conscious of the multitude of melodies in nature,—a quartet of croaking frogs, a symphony of locusts accompanied by the rhythmic chirping of other insects, the coloratura of a bird's song. As man got into step with the rhythms he felt in nature, so he got in tune with the natural sounds he heard about him.

The nature of man's first melodies is not known, for music symbols were not developed until about the tenth century A.D. The assumption is that the earliest singing was in unison, without harmonic effects ex-

cept the octave—the difference in pitch between the mature male and female voices. This supposition is based upon the fact that present-day primitive tribes sing only in the unison and the octave and that man's early attempts at writing music were only melodic.

The influence of Christianity on the development of melody should not be overlooked. The chanting of early Christians led ultimately to the Gregorian Chant. These chants were important because the chorus responded to the priest. In these chants emphasis was placed upon the natural modulations of the speaking voice; the melodies were smooth and diatonic, with scale-like progressions. Their wide use created the need of symbols to represent high and low pitches and long and short durations of sound.

Congregational participation in the chants created even wider interest in expression through song, and led to a great increase in secular music and folk songs. The culmination of this interest was reached with the advent of the troubadours, who created poetry and music and performed in public to the accompaniment of instruments. In Germany such performers were called Minnesingers and Meistersingers. The Meistersingers organized into guilds, with the ranks of apprentice, pupil, singer, poet and master. The rank was determined by judges at contests or singing trials, paralleling our present-day competitions.



— Courtesy of Stuart Hanlon

With the development of notation and the increased knowledge of writing music came part-singing, which reached a very high level during the sixteenth century. Throughout this period many early musical forms were established. The world had to wait until later for the development of opera, oratorio and the art song.

They All Sang

In music education today, the child travels the same paths as those who have gone before. Just as the early man sang songs dealing with his everyday experiences, so the child, through modern music education, sings songs related to home, play, school, church and community activities. These are sung in unison just as the first melodies were sung. And they are taught to the child by rote, just as songs were learned from generation to generation,—following the pattern of first the ear, then the eye. Furthermore, the first songs the child sings, in that they are diatonic, parallel the plainsong in a general way.

In learning to sing by notation, the child is again following earlier paths of musical development. For example, just as the first musical symbols were inaccurate in giving definite pitch, indicating only rising and falling inflections, so the child today is taught to follow the up and down movement of the teacher's hand. He sees and does physically what he is to think and produce tonally. When books are placed in his hands, he is taught to follow relatively high and low notes as they appear on the staff.

In the same manner, as man responded to tonal and rhythmical patterns long before he sang by notes, so the child today is not taught the names and meanings of symbols until he has experienced many responses to tone and time. After all, the child speaks his mother tongue several years before he begins to study the signs representing the sound of his language. When he is ready to learn the symbols, he is led to discover them through observation, in the same fashion that earlier men discovered how to represent sounds by the use of symbols. For example, the open-faced note is sustained for a longer time than the

(Continued on page 78)

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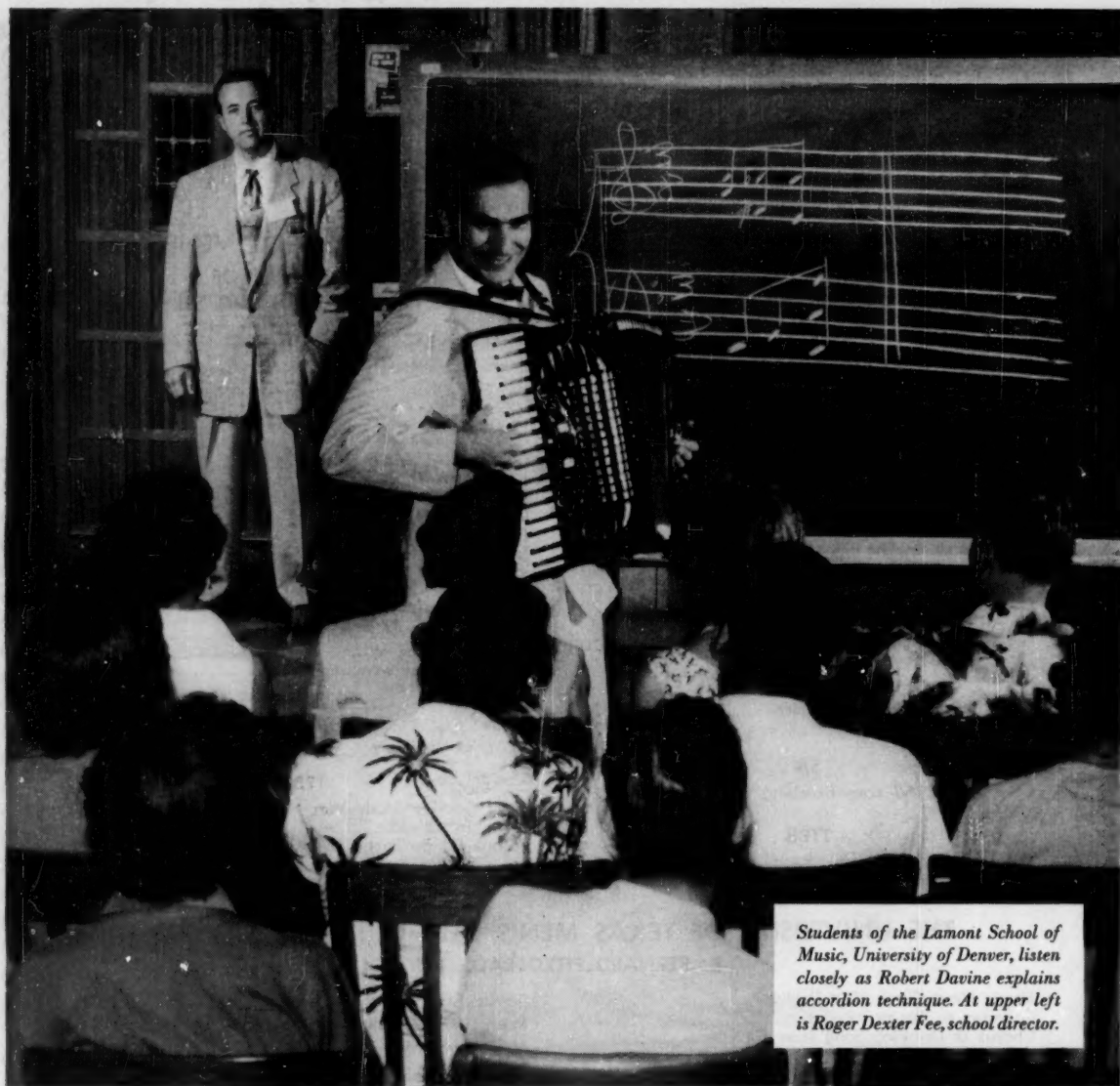
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A Practical Musical Therapy

VINCENT LOPEZ



THE value of music in medicine has been understood by man for many generations. The priest-doctors of old Egypt had various musical compositions which they prescribed for nervous disorders,—or to promote fertility! The Medes and Persians knew that recuperation following illness would be stepped up if the patient had enough money to employ a lute player at his bedside. Confucius advised music as a means of living harmoniously with others. The Greeks and Romans knew the value of martial music played just before their troops went into battle. Napoleon recorded in his memoirs that the weird, barbaric songs of the Cossacks were dreaded by even his best troops. Yes, music can be used in many moods, either to stimulate or to relax the human mind.

Paracelsus, one of the most famous physicians of all time, advised "music to cure the mad, in place of brutal means." The Sultan Amurath, who according to history was insane, spared 20,000 Persian captives from execution when a band of musicians among them played sad and pensive music that he overheard. (It probably made him sane for the moment). Music was used to help the fits of manic-depressiveness that Ludwig of Bavaria suffered; and there is always the classic story of "little" David's musical cure

of King Saul. Thousands of other recorded cases, from centuries ago and from today as well, document the claim that music has a great influence on the human mind and, through it, on human emotions and health.

All the emotions, from joy to anger, from fear to sympathy, can be reached by the right music. That's why Hollywood spends thousands of dollars on sound-track music. Long before sound-tracks were dreamed of, I was instrumental in providing mood music for motion pictures. I used to travel over to the Fort Lee Studios with my violinist, Willie Reinheimer, whenever Mae Murray was making a picture. Willie and I put her in the right acting mood for the scenes they happened to be shooting by playing her favorite songs. If her husband-director wanted her to be light and gay in the scene, we played *Bird of Paradise*. A big love scene called for *That's How I Need You* in the background. *Somewhere a Voice Is Calling* was her favorite for working up a sad and pensive mood;—and when the teardrops had to fall, Mae had us give *When I Lost You* lots of trills and tremolos!

Incidentally, Olga Petrova and

Pauline Frederick often went through their film shooting on the same days Willie and I were setting the mood for Mae Murray's acting. There was a big partition between the two sets, but it had little (if any) sound deadening qualities. I have no doubt that the Reinheimer-Lopez combination had something to do with Pauline's and Olga's big scenes also.

Getting back to the medical values of music therapy, I can add my personal agreement with the claims of some doctors that severe headaches can be relieved by the right music. Many's the time I arrive on the bandstand in the Grill Room of the Hotel Taft plagued by a sick headache that the tensions of a typical day in show business can bring on. Within minutes after I pick up the baton and start our first dance set, the headache is magically gone.

Here's still another bandstand note on the way music can influence one's conduct: a number of musicians have told me they avoid having anything to drink before going to work, for if they're the least bit "high" on alcohol the added stimulation of the music they play can lead them to doing or saying things that are simply not part of their normal conduct,—all the more proof that music affects people very deeply.

Continuing with the matter of headaches, some hospitals that specialize in treating the tension (migraine) headache make extensive use of music in getting their patients to relax. Most people who suffer from migraine are by nature

(Continued on page 95)

The writer of this provocative article has long been famous as a conductor and pianist, appearing with his popular orchestra for the past fifteen years at the Hotel Taft, New York, and well known also in radio, television and films. He bases his often startling ideas on a wealth of practical experience.

Publications by
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RICHARD ELLSASSER

TECHNOLOGICAL developments often produce effects far different from their expected orbit of influence. The automobile, for instance, not only put the carriage and harness makers out of business;—it eventually created a new market for plumbing fixtures when the comfort station inevitably took its place beside the gas pump.

Similarly, development of the electronic organ has had far-reaching and unforeseen effects. The pipe organ, huge, costly and complicated, for centuries has been confined to institutional edifices physically and financially capable of housing it,—churches, auditoriums and elaborately equipped movie houses. Electronic organs, comparable in size and price to pianos, have put the organ into the private home, as a keyboard instrument which boasts orchestral coloration similar to that of the pipe organ.

Coincidentally there has developed an unprecedented public support for organ recitals and recordings of organ music. Whether the availability of the electronic organ created interest in organ music or whether interest in organ music created interest in organ recitals is a profitless discussion. The fact remains that all this has occurred, and that the music world is the richer thereby. So too is the organist, who for many years labored in the relative obscurity of churchly shadows, playing magnificent music which deserved a wider hearing.

Strictly speaking, these are not "side-effects" such as were cited in

The American organist, Richard Ellsasser, while still in his twenties, has won great success as a concert virtuoso and on records (RCA-Victor and MGM), using both the traditional pipe organ and the modern electronic instruments. He has appeared in person all over the world, as well as in radio and television, with a number of compositions written especially for him, plus organ works of his own creation.



the case of the automobile. It was reasonable to expect new audiences for organists and new purchasers for their recordings, when they began to be heard more widely, and when the instrument on which they performed could be approximated or duplicated in the home for music-loving amateurs.

Enlarging the Repertoire

But strange results of all this activity are not lacking. For instance, for an organist like myself, whose programs include not only the classic and romantic organ music but the contemporary as well, there has been an opportunity to enlarge the repertoire. Recently MGM commissioned from the English composer Michael Carr, who works in both the serious and popular music fields (*Red Sails in the Sunset* and *South of the Border* are among his song hits) a four-part Suite, based on the seasons. The first of these, "Wintertime," already recorded and released, found such a ready acceptance that they commissioned a second work from Mr. Carr, which I recorded while in Europe recently. This is called "Memories of London," and consists

of twelve sketches of London locales—Buckingham Palace, Soho, Piccadilly Circus, Birdcage Walk, etc.

Now this whole situation is doubly interesting. First it puts a recording company in the position of being a patron of the arts by commissioning musical works. Second, it points up the fact that the electronic organ (which has created a market which pays for such commissions) has brought new composers into the fold of organ music. Historically, in almost every case, composers who wrote for the organ were themselves organists,—Cesar Franck, Saint-Saëns, Bach, etc. This is no longer true. Mr. Carr is just one case in point. Or, in a more serious field, one might cite the great contemporary French composer, Francois Poulenc, whose *Concerto for Organ, Strings and Tympani*—which I just had the pleasure of recording for MGM in Europe—is one of the monuments of modern organ music.

Musical pedagogy reflects some of the influence of the electronic organ's appearance on the musical-instrument scene. Give an instrument to a buying public not previously instructed in its workings, and a new approach to teaching becomes desirable. Simplified approaches, understandable by anyone who plays the piano even a little, have been devised for students of the electronic organ, adequate for the non-professional who plays to amuse himself, though certainly not for anyone with ambitions as a virtuoso performer. (There is also the practical "chord organ" for beginners.)

The electronic organ, then, has evoked not only new music written by new composers, but new methods for teaching playing techniques to the instrument's new devotees, attracted to it because it combines the familiarity of the piano with the added allure of the orchestral color
(Continued on page 82)



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Music in Industry

AUBREY B. HAINES



IN the days of Hans Sachs, apprentices were taught to sing at their work. Since then music in industry has developed to the place where it is common to find an audience of several thousand workers listening to a noontime band or orchestral concert, participating in a "sing," or listening to a pretentious evening program given by their associates. Years ago several companies even went to the expense of hiring Sousa's Band to give free concerts to infuse music into industrial life.

The time was when all manufacturing was an individual process done by hand. Then the worker's stamp of individuality was placed upon his product. But inventive genius has so changed manufacturing processes that today they are almost altogether mechanical. Thus the human factor has been largely eliminated, and the employe himself has become little more than a mere part of the machine at which he works. Generally required to complete but a single small operation, he knows that literally hundreds more are needed before the product is made. Hence his job becomes relegated to a trivial, seemingly inconsequential activity.

It is at once manifest that something is urgently needed to offset this grinding, enervating routine and enable the worker to maintain his sanity. Hence, in the past fifty years and more, many bands, orchestras, choral groups and indus-

trial "sings" have been organized. By 1923 there were more than 500 plant bands in the United States, with many more such organizations in Europe. The "Black Dyke" and "Besses o' the Barn"—two famous English brass bands made up of miners—have given extensive concert tours in America as well as in Europe. Even in the Philippines a well-equipped and efficiently-trained band of seventy members—all employes of a Manila cigar factory—play regular concerts.

If we include policemen's, firemen's, letter carriers' and similar bands, the number of employe instrumental groups in America today probably exceeds 1,000. The groups range from eighteen to seventy-five members, with an average of more than thirty. Hence it appears that at least 30,000 players are so employed.

Amateur Choral Groups

But not all industrial music organizations are instrumental. There are many amateur choral groups which, under good conductors, have achieved widespread recognition for themselves. The Marshall Field Chorus, the Strawbridge and Clothier Chorus and the Swift and Company Male Chorus have assumed leading places. For years the Marshall Field Chorus, accompanied by the Chicago Symphony Orchestra, has presented the *Messiah* and other great oratorios at Orchestra Hall. And the Strawbridge and Clothier Chorus has appeared during the winter at the Philadelphia Academy of Music and in summer at Willow Grove Park.

The means of using music in industry differs widely. Mass singing is frequently used with effectiveness. For years the Western Electric Com-

pany has employed daily noontime "sings," alternating in the various departments. Many factories and even department stores schedule periods during working hours for singing. As a consequence, they all report an increase in interest and general efficiency in output or sales. In plants which employ many foreign-born workers the singing of patriotic songs has proved a ready means of inculcating American ideals and patriotism.

To be sure, the effectiveness of a band, orchestra, chorus, or "sing" in creating an atmosphere of loyalty among the workers rests almost altogether with the qualifications of the director and his ability to fire his organization and audiences with the spirit of music. And quality in musical directors differs as much as in rugs, automobiles, or food. To obtain real quality, it must be sought and paid for.

As a method of expressing good will to one's employes, perhaps no more effective means could be used than to "say it with music." In mitigating discontent, keeping down strike agitation, abating Communist activities and increasing general efficiency, no better remedy could be employed than liberal applications of music. Indeed, it is one of the foremost agents in humanizing industry.

Many musical organizations are formed solely for the purpose of providing music within the plant. Hence some firms are quite content with a small band or orchestra that can play no more than popular tunes, marches, or "light classics."

(Continued on page 90)

Aubrey B. Haines has for some time been active on the Pacific Coast as a worker for good music and a writer on various phases of the subject. He has served at Pomona College, the famous Redlands Bowl and radio station KRAC, Los Angeles, known as "the Music Station of Southern California." Mr. Haines has made a special study of the significance of music in industry.

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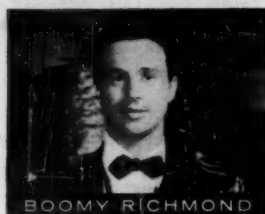
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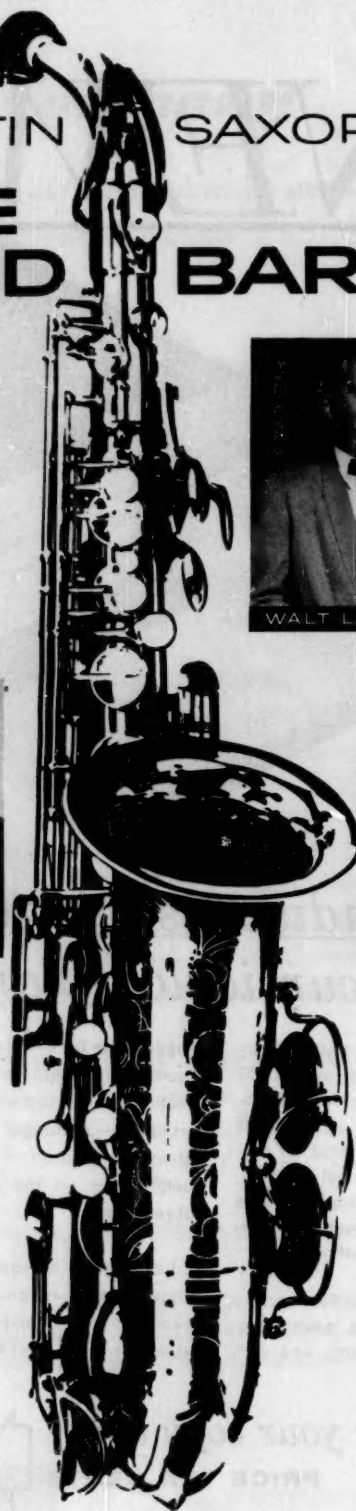
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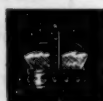


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A Musical Giant on Canada's Doorstep

LESLIE BELL

IN 1924, a young Canadian living in London, Ontario, gathered together his dance band, packed his bags and headed for New York. His name was Guy Lombardo. Lombardo went on to become one of the greatest figures in the dance orchestra business, but he never returned to Canada.

Lombardo is only one name in the long list of Canadian musicians who have abandoned their native land for greener fields to the south. It is a list which includes Edward Johnson, George London, Deanna Durbin, Percy Faith, Dorothy Collins, Giselle McKenzie, Oscar Peterson, the Four Lads, the Crew Cuts and countless others. This constant drain of top Canadian talent by the United States has developed in the minds of a great many Canadians the cynical belief that Canada can never become a great musical nation because of the presence of a giant on her doorstep.

Nor is it simply a question of loss of talent. In Canada, concert halls and night clubs are practically monopolized by American performers controlled by New York agencies. Day and night, Canadian homes are flooded with radio and TV programs of American music. Canadian moviegoers listen to the sound-tracks of Hollywood, and Canadian diners

must eat to the accompaniment of juke-box records from Broadway. In the face of this onslaught, the development of an individual Canadian culture becomes difficult.

The situation is further complicated by other factors. A large portion of Canada's population is of British origin and many musicians who have come over from the old land try to offset the American influence by promoting English culture. Thus we find in some of our churches and schools choirmasters who deplore the use of such music as Negro spirituals and offer as an alternative the tired old 19th century English anthems of Barnby and Sullivan. Most of the major Canadian music festivals are handled by imported English adjudicators who frequently, in their rulings, reveal an unhappy unawareness of the Canadian scene and its peculiar musical problems. Finally, it must be remembered that in Canada there is a large population of Roman Catholic French Canadians who jealously guard their language, religion and culture, and who have their own ideas of what "Canadian" should mean.

How do our composers fare in this confused environment? The French Canadian goes his own way and creates a music which frequently has a regional flavor and reflects the folk elements of Quebec rather than the spirit of Canada as a whole. The English-speaking composer, in his efforts to free himself from the American influence on one side and the British on the other, makes a valiant effort to be Canadian; but

since he is not quite sure what being a Canadian means, he often ends up by being merely esoteric and different. At its best, his music is brilliant and original; at its worst, it is arty and obscure.

If this whole picture appears gloomy, it must be pointed out that there is a brighter side to it. The situation I have described has existed and still does exist, but there is ample evidence that it need not and will not continue in the future. No country in the world is growing more rapidly or enjoying more material prosperity than Canada and this fact is bound to result in independent cultural growth. Already a number of Canadian musicians have returned home from the U.S.A. and have found employment here. Many of our younger artists, notably the successful soprano Lois Marshall, make frequent profitable appearances in New York but refuse to leave Canada permanently.

Music is becoming more and more a part of our educational system. The Canadian school instrumental program has lagged behind that of the United States up until now but is starting to develop rapidly, and Canada's school choirs can hold their own with those of any country in the world. Canada has commercially owned radio and TV stations similar to those in the U.S.A., but she also has the Canadian Broadcasting Corporation, a government owned agency, which seeks to promote national culture and recognizes the rights of minorities. The Canadian listener hears a much greater amount

(Continued on page 84)

Dr. Leslie Bell is one of the best known musicians in Canada, writing regularly for the Toronto Star and conducting the famous chorus which bears his name, widely heard on radio, television, films, records and the concert stage. He is himself a composer and arranger of note and author of four popular text-books for schools.

The New Challenge For American Composers

ERNEST GOLD

ONE of the most perplexing problems the young contemporary composer has to face is what to make of the many systems of composition at present in vogue. Each of these claims to be the only true key to modern composition; all of them are highly complex and stress the intellectual aspects of music to the virtual exclusion of any other consideration. If we wish to understand the nature of the problem besetting the young composer we must, first of all, break up into its component parts the complicated process of musical composition itself.

A composer's conscious activity is directed towards a fusion of two elements that are only partially under his control. On the one side he deals with a definite phenomenon of nature: the *tone*. This phenomenon of "tone" has a very complex structure in the form of a long series of overtones. These, by virtue of the varying degrees of their relationship to the fundamental, form a miniature hierarchy in which the fundamental is the ruler. Furthermore, when a tone is combined with other tones in either harmony or melody the tones as a group assume relationships that recreate their own individual structures. To put it in another way: Even the most complex symphonic forms and intricate musical textures are but gigantic developments of the basic structure and dynamic characteristics that can be found in a single unadorned tone. No matter to what heights of complexity or subtlety a composer may wish to de-

velop his material he is nevertheless irrevocably committed to the basic acoustical properties of the physical phenomenon: *tone*.

The other element entering into the writing of a musical composition is the creative life that simmers below the threshold of consciousness in the person of the composer. It, no less than the tone, has a will and logic of its own and yields only partially to the conscious demands of the composer.

In the mind of the public and of not a few musicians it is taken for granted that the composer *creates* music. It would be closer to the point to say that the composer discovers and develops the potentialities inherent in the tone. The development of Western music is a history of the gradual unlocking of those potentialities, comparable to the nuclear scientist's discoveries of the potentialities of the atom. The primary difference between the two is that the composer works less rationally and more intuitively and uses his discoveries for the expression of human experience. Or rather the other way round: The inner necessity of expressing human experience drives the composer to use the potentialities of the tone. And if the known potentialities are insufficient, he is forced to search out new possibilities and make the tone yield yet more secrets.

This image of the artist as the conscious mediator between his creative urge and the characteristics of the material through which it is expressed can be traced throughout the history of cultural activity.

During the past few years, however, a remarkable phenomenon has made its appearance. There seems to be a growing predilection among composers to minimize the part played by intuition and the human element in the creation of a musical work, and to reduce or eliminate the



dynamic properties inherent in the anatomy of the tone. Thus bereft of spontaneity and unwilling to heed the promptings of the tonal material itself, these composers have turned to various more or less arbitrary systems of composition as a solution to their problem. Schoenberg's 12-note technique is, of course, one of the oldest of these. It does away with the laws of tonality despite the fact that tonality is not an arbitrary system but an organic outgrowth of the structure of the tone. More recently other such systems, some involving hexachords, have come into being. In Germany, Boris Blacher is applying mathematical series to the elements of rhythm. Finally the complicated Schillinger System represents an effort to bring about a complete objectification of music by the application of involved mathematical formulas to all aspects of composition.

All this is in tune with the spirit of our age, which is so greatly prejudiced in favor of the "Scientific Approach." By this I mean the application of a rational and consistent system of thought to any problem. It is assumed that everything can be

Ernest Gold is the composer of two symphonies, a piano concerto, several other orchestral works, some songs and much chamber music, in addition to the musical scores of more than 20 motion pictures. He is the husband of Marni Nixon, the soprano who recently supplied the singing voice of Deborah Kerr in the screen version of "The King and I." This thoughtful article appeared originally in the London magazine, THE SCORE.

explained in terms of rational causality. Despite the fact that modern physics have put an end to strict causality, leaving room only for "statistical probability", the popular belief that a scientific analysis of a problem is necessarily also an exhaustive analysis persists stubbornly. To most of us, Scientific Fact and Absolute Truth are synonymous.

This is so for good reason. For ages man had been hampered in his quest for knowledge by the fact that his concepts and methods of investigation were influenced by subjective attitudes. When objective scientific investigation proved to be the key that opened the doors to many epoch-making discoveries it was only natural that men, dazzled by the power of rational objectivity, concluded that this key could unlock all doors. Thus the scientific approach was soon considered the only approach. The reality of anything that did not yield readily was doubted. Much of what had once been a vital part of people's lives was labelled "unscientific" and banished to the back room, where it led a gray existence in the form of superstitions and empty formalities.

Religion became no more than a fossil for many, a petrified relic from another age. For those that still practiced it to some extent it became heavily sentimentalized or had merely—one is tempted to say—"decorative" value. The arts shared the same fate. No longer really compatible with the thinking of the day, they became outcasts and gradually started to lose their immediacy.

It appears, therefore, as though that sphere of human activity was hardest hit by the rise of the Scientific Age that comes under the general heading of "culture."

It is curious how much we can learn about the nature of a thing by scrutinizing the name we have given it. The word *culture* is closely related to "cultivate." Essentially this means consciously to assist the spontaneous growth of a living organism. It designates the exact opposite of synthetic construction. Thus culture can best be defined as the result of the influence of man's consciousness upon the spontaneous expression of his own nature.

But concepts like "spontaneous expression of nature" are suspect today. Even the word "culture" makes many of us squirm. Really acceptable



Marni Nixon, Soprano

is only that which passes scientific scrutiny. Yet human nature is entirely "unscientific", if "scientific" means "predictable."

Since music as a cultural expression partakes of man's most basic, irrational side, it has gradually lost its original rank until today it has become a product of rational civilization. Thus it has become a good deal less mysterious, less remote, less meaningful,—only more complicated.

Musical Robots

Compositions that are not born of man's intellect *and* nature, but are constructed by his intellect alone, bear the same relationship to music that robots bear to living organisms. The unpredictability of human nature is a vital ingredient of art. Time and time again we can see how the masters broke their own "rules" when inner necessity had to triumph over an intellectually determined limitation. This flexibility is impossible with any of the "systems," regardless of how ingenious they might be. For a system once abandoned ceases to be a system.

Whenever there appears an unbalanced form of thinking, it calls forth a compensatory opposite. The extremely rational approach of the various adherents to systems is mirrored by a smaller but vigorous group of composers who intentionally leave many elements of their music to chance. Works have been written in which several unrelated groups play simultaneously without

any controlled points of coincidence, music where the notes are left to the performer with just a basic outline given, pieces whose pages may be arranged in any order or even be played backwards or upside down.

It seems as though the "system" and "chance" schools represent an exteriorization of two components that should be in fruitful relationship within the person of the composer. For the creative artist effects an interpenetration of the systematic and the apparently chaotic. Thus he brings into being something that is more than mere blind nature and more than mere abstract construction. Nature has been made articulate and the concepts of the intellect have become living substance. Partaking of both sides, the work of art is thus made in the image of man.

Despite the lip service paid to the intangibles of artistic expression, many young composers would rather doubt the validity of their own creative impulse than put something on paper for which they have no logical explanation. Conversely, they believe that to "explain" music logically is to prove its validity as a work of art.

In defence of their approach to composition, both above-mentioned groups cite examples from musical history. They point out that most great composers were at first bitterly attacked and yet eventually the musical public recognized the validity of their works. The thought expressed most frequently is that at first even Mozart, Beethoven and Wagner—to mention just a few at random—were considered the epitome of inartistic outrage because, like all true innovators, they broke with the concepts and practices of the past.

Closer examination reveals, however, that this is not quite so. The past was once a living present and the real artist dedicated to the living aspects of his art has usually little quarrel with the living art of another age. What he does quarrel and ultimately break with is the prejudice of his own day.

Until the turn of the century, that prejudice expressed itself primarily in terms of a stubborn conservatism that believed in the existence of absolute standards of beauty. All new works that differed from those rigid

(Continued on page 54)

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I started it. All you need is an inflated ego, a smattering of musical education, a yen for light music, and a firm conviction that you have a lot in common with Fred Waring. Then you find a group of people who like to sing. The poorer the voice quality, the more they like to sing. Presto, a chorus!

At the initial meeting, there will be the question of dues, officers and a name, which will leave a few minutes for one verse of *It's a Grand Night for Singing*. Someone always takes the matter of a name especially to heart and will interrupt rehearsals as long as six months later, to introduce a new title. THE SINGING SISTERS. THE TREMOLO TWELVE. THE CAROLING CHORISTERS. Some members never get beyond this stage of organizing a chorus because they take their dolls and go home when the name is distasteful to their ears. Others disapprove of the officers and still others find the dues too high. But music must be purchased.

You order music. There is SA, SSA, SSAA for women's voices. It would be expedient to start with two-part numbers. Simple too. So I started with SSAA. At first there were twelve members,—eleven housewives and one teacher. I had watched Fred Waring on television the night

before and waved my hands similarly. My fingers drew out hidden nuances. Naturally it sounded very good to me. Most of the original twelve could read music, although the sopranos had a tendency to slide from the high notes to the low, having first flatted the high note a neat quarter-tone.

My family viewed this new madness with a tolerant air. In fact, my eldest son, aged 10, regarded me with great respect because the school teacher above was a "termangent" dragon in the daytime. I never saw or had any acquaintance with a "termangent" dragon or any other kind of dragon, but my son insisted she was that kind. Actually, she was one of the best eggs I ever knew.

It was obvious from the first that we needed a good accompanist, because the *a cappella* singing was too discouraging. We would start out

blithely in the key of C and find we had slipped into a more comfortable key of B flat by the end of the first refrain. We found a pianist who was excellent but felt she was dying of something or other. She would play the gayest numbers in perfect time, and with exact notes, but with a mournful look on her face, impressing everyone with the inevitability of her imminent death. After five years of playing with us, she fixed her complaint as a heart condition because it sounded more fashionable. And there were rare moments when she was buoyed by the fun to the point of a smile.

One of our first choral numbers was a light little ditty called the *Skaters' Waltz*. As we rounded the curve, ready for a final icy spin, we would speed the tempo to the final high A, at which point the skaters would fall flat on their vocal fannies. It seemed necessary to eliminate the high A, but the sopranos voted to keep it. Naturally! They took a deep, big breath before the final word and let go. Notes like that are duck soup for amateur sopranos.

With a chorus of men, the usual excuse for not attending rehearsals regularly is to be out of town on business. Housewives, however, have a gamut of original reasons,—sick child, too tired, husband going out of town and can't get a baby sitter, washed the kitchen walls today, went

(Continued on page 94)



Reamer Keller

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Fredrica Mainwaring is the pen-name of a lady who has had actual experiences of the type that she describes in conducting a small-town women's chorus. She insists that there is little or no exaggeration in this lively account of her joys and woes.

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BENJAMIN V. GRASSO

*President, Music Industry Council
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ON THIS the occasion of the observance of the Golden Anniversary of the Music Educators National Conference it is fitting that the Music Industry Council pay tribute to the founders and other leaders of MENC. Through vision and endless effort, they have been responsible for the tremendous growth music has had in the program of American education and the place it now occupies in American life.

The Music Industry Council, formerly the Music Education Exhibitors Association, an auxiliary of the MENC, is a segment of the music industry engaged in the research, manufacture and distribution of the equipment and materials for instruction and performance necessary for the attainment of a truly successful music education program.

Its meager beginning dates back to the year 1911, in Detroit, Michi-

gan, when a handful of manufacturers and publishers made their debut before the assembled body of the then Music Supervisors National Conference. These pioneers in industry demonstrated and exhibited "School Music Publications", mostly song collections, and for the first time introduced the "talking machine" and records as part of the tools of music education.

Since those days the music industry has gone far in keeping in step with the new trends and new developments in music education. What less than fifty years ago was primarily a small group of publishers and manufacturers now is an organization representing the following facets of the music business: text book publishers, standard sheet music publishers, magazine publishers, manufacturers of band and orchestra instruments, piano manufacturers, record companies, manufacturers of electronic instruments, films, broadcasting, radio, television, band uniform manufacturers, manufacturers of choral robes, manufacturers of choral and band risers, and many other branches of business too numerous to list.

What made this growth possible? Nothing more than the mere combination of effort and leadership on the part of the Music Educators National Conference and the vast sums of money, plus technical talent, contributed by industry through research in developing materials to meet the needs of the music educator.

The objective of the Music Educators National Conference is the advancement of a music program within the complex network of education. The realization of its motto, "Music for every child—every child for music," is its ultimate goal.

The Music Industry Council rejoices at the progress MENC has made in the past half-century of American education. Industry is grateful to MENC for the part that organization has played through its state, division and national plan of operation in attempting to develop a truly live American musical culture.

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an operetta, teach Vocational Guidance to all freshmen, Economics and Government to all seniors, play left half on the faculty backfield in scrimmage against the undefeated football team and pitch batting practice for the baseball team!

In the intervening twenty-two years many changes have taken place, not only in the teaching field, but in the industry which services teaching needs. In 1934 every Saturday was spent on a trip to Chicago to get instruments repaired, study and select new music, and for the multitude of small chores which took so much free time and which in many cases today are handled through dealer services which are taken for granted. No dealer helps were offered in creating the beginner interest so vital to organization growth and few dealers had the concept of music education which today makes them proud partners in a joint effort, from the Music Industry Council—an integral part of M.E.N.C.—down to the capable advice and musical aid which most good dealers furnish to their band director friends and customers.

Quality Improves

During the same period a revolution has taken place in the quality and understanding of band and orchestral instruments. Brass plated slides and pistons were commonplace and no teacher expected top valve springing on anything but the most expensive instrument. It was indeed fortunate when a repair part properly fitted an instrument, since with few exceptions the industry produced by hand methods as compared with the costly and precise tooling in use today. And who ever heard of requiring that violins for beginners be fitted with ebony pegs and fingerboard, proper tailpiece and chin rest, and strings that would sound—not just buzz?

The teacher of today is comparably better prepared for his job also and administrators and school boards accord him the respect and administrative and financial help which are due his position as a specialist in an integral part of the school curriculum. The incoming president of the National Association of School Administrators, as well as every forward-looking school administrator, recognizes the cul-

tural, public relations and social values of his music program and, without allowing it to overbalance his other departments in the educational process, is anxious for its success in an age of increasing accent on technological skills which, in turn, must mean greater education for leisure time activities and avocations.

If a word of caution might be in order from an interested observer, it would refer to our public relations with school administrators. How well are we selling our music program, not to the public but to the administrator? Are we riding roughshod over other sensitive and valuable contributors to general education because of our public appeal and close community relations, or are we cementing our position as a curricular subject without loss of "drive" or student appeal by taking our share of the administrative burden? Too many of my music education friends "do not have the time to be on faculty committees or curriculum study groups." Conversely, industry has over-served some customers, and school superintendents and principals are beginning to examine more closely the activities of their music teachers along this line. If we do not use this period of general good will toward music education to become an essential part of the general education program, the return to a "fad and frill" recognition of music will be essentially our own fault.

To sum up, *progress* has been our most important product: Progress in student and community interest; progress in teacher training and preparation; progress in the quality and efficiency of the tools of music education; progress in the adult outlets for a fine school music education; progress in the understanding and means of communication between industry and education.

I'm personally proud to have been a part of M.E.N.C. for twenty-two of its fifty Golden Years,—and look forward with pride and interest to its next half-century of progress.

Richard V. Madden is Vice-President and Sales Manager of the Olds Division of the Chicago Musical Instrument Company, a violinist and oboe player, with considerable teaching experience in various schools and colleges. During World War II he was contracting officer for all musical instruments in the U.S. Army.

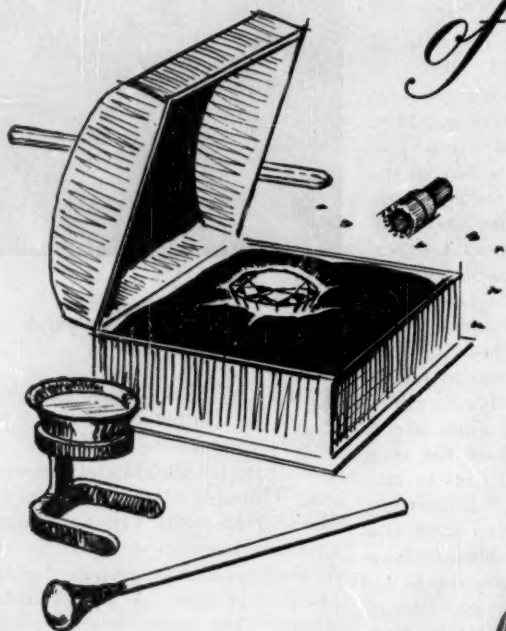


DON MALIN

FIFTY YEARS of music education in the United States have witnessed a tremendous growth of choral activity in our schools and communities. Through the influence of the Music Educators National Conference and its members, participation in choral music has become standard practice in most of our American schools. The great tradition of a *cappella* singing, established in this country by such pioneers as Peter C. Lutkin, F. Melius Christiansen, Noble Cain, Jacob Evanson, Carol Pitts—to name a few of the leaders—has brought the joy of singing fine music to many thousands of American young people. At the same time the idea of the choral festival, with attention to large accompanied works, has been transmitted to many of our schools, thus carrying on the traditions of such important musical institutions as the Handel and Haydn Society, the Cincinnati Festival and our oratorio societies.

In another field music education has contributed brilliantly, for it has had much to do with the renaissance of church music in the United States. Music educators have influenced this development in two ways: by supplying trained choral directors and by developing within our schools a large body of young singers who have demanded better music and better standards of performance if they are to have a part in their church music program. Churches which twenty years ago maintained a paid quartet or a doubtful volunteer choir now

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have senior and junior choirs and often a graded program of several choirs of assorted ages. Full time ministers of music are becoming more numerous each day and it is not at all uncommon for choral directors to transfer from the school field to full time church activities.

Some Reservations

This great flowering of choral activity is something of which music educators may justly be proud. There are today, however, certain aspects of the choral situation about which music educators cannot afford to be complacent. Standards, both in performance and in literature, are deteriorating in many of our schools, especially our high schools.

As an observer of music education activities for thirty years, with attendance at many conferences, contests and festivals, it is my own feeling that our finest choral development at the high school level was attained during the period from 1935 to 1942. The impact of World War II inevitably made it difficult to maintain standards, but we have not regained the ground we lost in the forties. The high school choral director who has a class-A choir which can sing only class-B or C music is often not at fault for the down-grading. Often he has to work with young people who have come up through an elementary experience presided over entirely by the classroom teacher and a junior high experience in which music may have had only tentative standing in the curriculum. Too often his singers have to be taught to read music in high school, a condition which occurs more frequently today than it did in the thirties, when the music specialist was more of a factor in the elementary classroom.

This is not to argue that virtuoso choirs should be the objective of music education. This writer believes as firmly as anyone else in "music for every child" and he also recognizes that the classroom teacher is "here to stay." He does feel that music educators need to explore every possibility for effecting musical improvement at the elementary level. This includes, among other things, vigilance to see that music gets its just share of equipment and ma-

terials. One of our free-textbook states last year spent only one per cent of its textbook fund on music. In another state it is reported that books (not music alone, but other texts) are being requisitioned at the rate of one for every two pupils. These may be extreme cases, but the fact remains that with school budgets as inadequate as they are at present, music educators must be alert or they will be pushed aside in favor of other subjects. Textbook appropriations have not kept pace with the growth of school population and today's grade-schooler has only four-fifths as many textbooks of all kinds as his counterpart of ten years ago.

Too Much Entertainment?

High school choral directors need also to weigh the unbalanced situation in some schools where entertainment has largely supplanted education. Showmanship and relaxation are properly a part of every high school choral program, but some high schools today have been carried away by the dubious standards of radio and television and are devoting their time and energy to ephemeral music of a popular nature and denying their young people contact with music that gives long range satisfaction.

Colleges and universities continue to maintain worthy standards in choral literature and the quality of materials available to elementary schools was probably never as high as at present. Churches are requesting better music. In fact, our churches in recent years have shown more improvement in standards, both of performance and of literature, than our schools.

Seen through the eyes of a publisher, the choral picture of today, after a half-century of the MENC, offers much that is gratifying because it has brought music into the lives of so many young Americans. At the same time the picture reveals certain areas which deserve the close and thoughtful scrutiny of music educators. ▶▶▶

Don Malin is President of the music publishing firm of C. C. Birchard & Co., Boston, and well known as a composer, arranger and educator in his own right, with a wealth of experience in the music industry.



J. M. GROLIMUND

AN EXAMINATION of an instrument catalog of twenty-five years ago, compared to one of today, points up a distinct change in the kinds of instruments being used. The old catalog gives equal display to Albert and Boehm system clarinets, for instance. Albert system instruments have disappeared from today's catalogs and have become almost museum pieces in the U.S.A., although still used to some extent in Latin America and Europe.

Metal clarinets were a feature of most band instrument catalogs twenty-five years ago, but this instrument, too, is now almost extinct, having been replaced by plastic, ebonite and lower-priced wood clarinets with superior tonal qualities.

Flutes and piccolos have changed little in design during the past twenty-five years, except that the open G \sharp models are now almost extinct. Modern catalogs still list D \flat piccolos, but the demand for them is fast disappearing and it now seems certain they will eventually be replaced completely by the C piccolo.

When I came into the industry there were still some Meyer system flutes and piccolos in use, although they had disappeared from catalogs of new instruments. Now I am sure no one is using them, nor will any U.S. flutists use a wood Boehm system flute, although we still see an occasional piccolo player with a prized wood instrument.

Twenty-five years ago, the conservatory system bassoon was fighting a rear-guard action with the Heckel system. Several years ago,

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only one teacher of the conservatory system bassoon was left in the U.S., and I believe he is no longer active.

Saxophones in the catalogs of twenty-five years ago remind us that 1931 was the hey-day of network broadcasting, with its development of the modern conception of saxophone tone. Remember the Ipana Troubadours, the Lucky Strike Orchestra, the Cliquot Eskimos, the A. & P. Gypsies and other orchestras of radio fame in the thirties? Records seem to have replaced them today, even on the networks.

While the basic system of the saxophone in today's catalogs remains unchanged, there have been many refinements in mechanism, tuning, bore, and key arrangement. The soprano saxophone, which disappeared from the scene for many years, has made a comeback. An extra half-tone, low A, has been added to the baritone saxophone, while altos and tenors have an added high F# key in some instances.

Changes in brass instruments are less apparent in comparing the catalog of today with its predecessor of twenty-five years ago. Trumpets have been streamlined a bit in design, and valve action is better. Cornets were being built to look like trumpets twenty-five years ago. This cycle ended with a return to true cornet design, only to be revived recently with a new trumpet-style cornet. Trombones have been modified primarily in bore and slide action; general appearance remains similar, although the extremely small bore, small bell trombone has disappeared.

The larger brasses have been redesigned for better appearance and easier handling. Some lines are offering improvements in tuning by means of triggers, sliding crooks, or compensating valves.

Twenty-five years ago silver was still the most popular finish, but was about to succumb in popularity to the lacquered brass finishes. Today, silver is staging a comeback in many areas.

Not apparent in a mere catalog examination is the definite improvement in quality of student grade instruments in the past twenty-five years. In 1931, one bought a student grade instrument at his own peril. Often made by sweat-shop methods, completely unstandardized, it was expected that musical qualities of

a low-priced instrument would be mediocre. Today, the musical quality of student instruments offered by the leading firms is often better than that of artist instruments twenty-five years ago. There is less variation;—mandrels or scales used for artist grade instruments are also used in the student grade instruments of some leading firms.

What will the band instrument catalog look like twenty-five years from now? A recent press statement by a prominent member of the music industry predicted that electronic principles would soon be applied to band instruments. As a matter of fact, patents were issued several years ago on an electronic clarinet.

Certainly there is a vast field for speculation in how electronic principles might be applied to band instruments. We are all familiar with the impact of electronics on the fretted instrument field. Application of individual amplifiers and tone

modulators to wind instruments is entirely feasible right at the present moment. In the case of the electronic clarinet patent mentioned above, however, the inventor specified an electronic method of tone production, with the player using the reed merely as a sort of volume control. It seems to me that if carried this far, electronics would convert wind instruments into something that would be lacking the individuality and personality that makes them interesting and attractive.

In my opinion the instruments in the 1981 catalog might line up about like this: Wood will have disappeared from the woodwind family; clarinets, oboes, etc., will be made entirely from synthetic materials. The Boehm system on clarinet may very well be supplanted by another, such as the new Mazzeo system. The very shape of the instruments and mouthpieces will be different. Present shapes are based on the fact that the instru-



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ments had to be made in a lathe. Plastic molding techniques permit production of a square, oval, or irregularly shaped bore and body cross section.

Brass instruments no doubt will still be made of brass, but it will be brass incorporating new formulas; certain parts of the instruments, such as bells on sousaphones, no doubt will be made of plastic materials. Valve design will be quite different from today. Tuning compensation will have become standardized and tied in to the valve system for automatic compensation in all registers.

Tradition's Firm Hold

If we know these things, why don't we do them today? There are two reasons,—one of course is the long distance separating a mere verbalized idea and a practical working model that can be built by economically feasible production methods. More important is the powerful drag of tradition on the whole music field.

Ten years ago our firm introduced a clarinet made of synthetic material that had many advantages. This material was so tough that a metal ring on the clarinet bell rim was no longer necessary. Every wooden clarinet has such a ring to protect the wood and keep it from splitting. Since we didn't need the ring on our new material, we designed a bell without a ring.

For several years, every time we showed the clarinet to a player or teacher who had not seen it before, they said, "Where is the ring on the bell?" or "I think it ought to have a ring on the bell." Frequently, dealers refused to handle the instrument unless we put a ring on the bell. After five years of struggle on the relatively minor change we got to the point where the instrument was universally accepted without a bell ring, but the experience makes one wonder about the possible fate of really radical or extensive changes in the instruments. ▶▶▶

The author of this practical article, covering half of the life of MENC, is President of H. & A. Selmer, Inc., Elkhart, Indiana, long known as outstanding manufacturers and distributors of band instruments. Mr. Grolimund recently celebrated his 25th anniversary of continuous service with the Selmer firm.



CHARLES E. GRIFFITH

A VERY special salute to the MENC on its 50th anniversary is mandatory because of its helpfulness in encouraging music educators in other nations to develop similar organizations in their respective countries. This is a real achievement when one considers that the philosophy of music education in the United States is conveniently generalized under the slogan, "Music for every child and every child for music." The United States is trying to bring educational opportunities to every child. The concept of education in European countries and those deriving from the culture of Europe, for example, the countries in Latin America, reserves educational opportunities, including music, to a relatively selected and talented few. Actually the old world view in music is directed to the further development of the potential artist, whereas our United States viewpoint is that every child should find in the enjoyment of and participation in music a resource which shall become one of life's choicest possessions.

Critics of United States educational standards overlook the fact that we are trying to educate all children, whereas European countries are too often directing their curricula to satisfy the needs of only the "upper crust"—intellectually and culturally.

The shift in emphasis has no doubt been accelerated by the experience of peoples overseas who observed the well-adjusted and flexible G.I.'s who had come to free them

from the tyranny of the dictators and protect our own conception of the democratic way of life. They were the real ambassadors of American democracy. They sang; they played instruments; they liked to listen to "good" music; they represented something new in the preparation of men fighting for the ideals of western democracy.

Country after country, following the cessation of hostilities, has wanted to know what made the United States "tick." Our universal "literacy" has appalled them by its phenomenal evidence. When studying our educational system in which which every child, at least through high school, is exposed to music, along with many other subjects, they began to pattern their curricula on recommended practices and procedures in the United States.

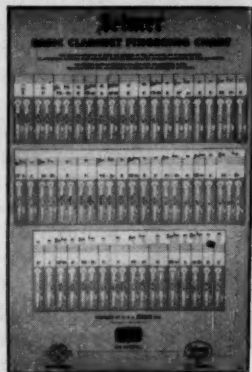
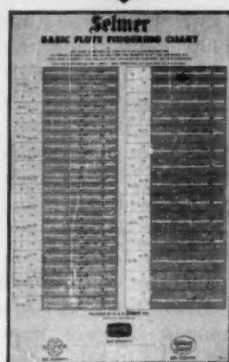
This development has not happened overnight. The subtle influence of the Conference has been operative for decades. Mr. Porter carried it to the Philippines in the first decade of this century. Mrs. Petrona Ramos, appearing on the program of the Conference at Cincinnati in 1924, took back to the Philippines the procedures then recommended by MENC. Other representatives of the Philippines, now independent of the United States, have attended conferences in recent years, taking back the ideals of MENC to the Far East. The Philippines are today the beacon light of the inherited ideals of American educational practices throughout Southeast Asia.

Indeed, the international influence of the Conference may have been most visibly observed at the Grand Rapids Conference in 1917. Here our Canadian neighbors presented outstanding choral groups in the program under the direction of Duncan MacKenzie, who was to become a factor in our music on this side of the border. Who of us attending that conference, nearly forty years ago, can forget the lobby sing after the Declaration of War against Germany, conducted by the late Peter W. Dykema? That was singing that transcended time and space. It was timeless in the hearts of men and universal in its appeal.

In 1926 the author of this reminiscent article on MENC overseas spoke to the students of the Nara Normal School in Japan, through an

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Below is shown a miniature sketch of the Selmer flute fingering chart. At bottom is shown the fingering for E, first line on the staff, as it appears on the chart. Black dots indicate fingers in down position for the note.



At right is shown the fingering for E, first line on the staff, as it appears on the clarinet chart. The black dots indicate the fingers in down position for the note.



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interpreter, about music as the universal language of communication between peoples of diverse cultures and the advantages of organizations similar to MENC which provide a meeting-ground for the exchange of ideas. The talk was illustrated with a program of violin and piano music drawn from the musical cultures of the world. Many students from Japan in subsequent years, studying in the United States and returning to Japan, have added their testimony to the necessity of a nation-wide music education organization.

Representatives of the United States appeared at an international conference on music in Switzerland in 1931. This was only the beginning of a vast development of international relations.

Since 1946, Miss Eloise Cunningham has been working in Tokyo with young peoples' orchestras which carry out the ideals of MENC. Dr. Irving Cheyette, a recent Fulbright exchange professor, has further strengthened the cultural relations between our country and Japan, and has brought back with him to the University of Buffalo the ability to perform Japanese music on native instruments, a significant contribution to cultural understanding. Yasuhara Takehagi, a recent Fulbright exchange student, is carrying forward MENC ideals by working for more effective organization of the school music teachers in the Tokyo schools.

Although Puerto Rico is an integral part of the United States, culturally it is oriented toward Spain. Early American teachers, including Miss Cecil Stevens and Miss Hazel Woodbury, carried the ideals of MENC to their supervision and teacher training in Puerto Rico from 1900 through the 1920's. Today Mrs. Maria Luisa Muñoz, music supervisor for Puerto Rico, is a member of the International Relations Committee of the Conference and interprets it admirably in her work with teachers and students in our neighbor and colleague to the south.

From Puerto Rican beginnings it was no difficult task to step across into the mainland of Latin America. This connection was facilitated by the good offices of the Pan-American Union where Dr. Charles Seeger was head of the music division and Miss Vanett Lawler, now Executive Sec-

retary of the MENC, his able and inspired assistant. During the early World War II years, Miss Lawler instituted organizational meetings of teachers in South America. This was no insignificant accomplishment because local musicians in general thought in European terms of students in conservatories of music and not in terms of elementary and high school classes. Outstanding musicians from South America appeared, on Conference programs in Kansas City, Milwaukee and Cleveland.

At Philadelphia, in March 1952, plans were made for a meeting in Brussels, June 1953, on the Role of Music in the Education of Youth and Adults. Again, Miss Lawler was largely responsible for the organization of this International Conference along the lines of the MENC type of organization.

The meeting of the First General Assembly of the International Society for Music Education held in Lindau, Germany, and Zurich, Switzerland, in the summer of 1955 was similarly planned. In August 1955 a conference was held in Manila, with delegates from many countries in Southeast Asia. One of the Philippine delegates was Mrs. Candida Bautista who had observed American school music practices in 1950 and attended the MENC.

In May 1956 a regional conference will take place in Melbourne, Australia, where the chairman is Mr. John Bishop, who attended an organizational meeting in Philadelphia in 1952 for international conferences, beginning with Brussels.

Plans are already afoot for the 1957 Second General Assembly of the International Society for Music Education in Copenhagen.

Seeds for an organization of educators which would make participation in music part of the development of child growth have been planted in Iran, Pakistan, India, Burma, Thailand, South Vietnam and Indonesia. In these countries, indigenous music, learned by rote from generation to generation by adults for adult consumption, has been indifferently reduced to usable notation for school use. Until this situation is corrected, and educators observe the vast contribution that music makes to the all-round development of school children, music in

(Continued on page 56)

REMINISCENCES

J. TATIAN ROACH

Music Publishers Holding Corporation

IT IS A FAR CRY from my old association with the Music Supervisors Conference, a voluntary organization with a few hundred members, to the Music Educators National Conference of today. The history of the Conference and its auxiliary, the Music Education Exhibitors Association (now the Music Industry Council) is adequately provided for by the younger members of both groups.

I think, however, that the strength of the Conference today is largely due to the outstanding character, ability and devotion to the cause of the original founders, with whom I had the great privilege to be associated. People are still talking about the National High School Orchestra under the direction of Walter Damosch and the National High School Chorus directed by Hollis Dann.

I wonder how many of those now active recall the Chicago Blizzard which ushered in the reorganization in 1928. I still have a vivid recollection of making dormitory arrangements for sleeping quarters in the exhibit area to take care of those who were snowbound in the hotel.

A few instances that may be overlooked in the more serious reports of the Conference and its relationship with the industry are still amusing. I can see President Gehrken at the first Cleveland meeting personally hanging up the signs over the exhibits. Duncan MacKenzie, Secretary-Treasurer in my administration, insisted on referring to the exhibitors' fees turned over to the Conference as "donations."

The grand prize offered at one of the early Chicago Conferences was a trip to Europe. The winner was a man who could not accept and the alternate turned out to be a lady. Imagine my surprise when I phoned the Cooks' Tour representative, to learn that a change of sex on an eight weeks' trip was such an involved procedure. After all, the trip called for shared accommodations!

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A MONTH or so ago we read an article that really set us to thinking,— thinking about music education and the teaching of music and about the Music Educators National Conference and its contribution to musical life in the United States. The provocative piece, by Howard D. McKinney (*Fischer Edition News*, September-October, 1955), treated the subject "Taste" as a Goal of Music Education. The thought struck us that this, the fiftieth anniversary of the founding of our great professional organization, might well be a time for some stock-taking and constructive attention to this important problem. And as a move in this direction we asked four specialists to discuss the problem: Professor McKinney from the point of teacher education; Dr. Zimmerman, the senior high school; Professor Freeburg, the junior high school; and Professor Willhide, the elementary school. These timely articles should be of interest to music educators as we begin the second fifty years of the Conference.

—J.M.W.



TEEN TASTES IN JUNIOR H.S. MUSIC

Roy E. Freeburg

EVERY age has its musical "teen type," such as the Charleston, Jitterbug or "Rock and Roll." Actually, teen-agers have a wide range of musical taste, from the juke-box to the concert hall. The quality of goodness depends upon the individual who does the tasting.



To taste is to like or dislike. There is a tendency among many of us to like only the familiar. We find security in the familiar and we reject the unfamiliar. Sometimes we even dislike the unfamiliar just because it is unknown to us.

Despite an exploratory nature, teen-agers seek the security of the familiar. Besides, they limit their tastes to the familiar patterns of what Caroline Tryon calls "the peer group." However, the peer group is affected by the total musical climate in school and out of school.

Thus, we may assume that musical taste can be cultivated in a desirable

environment. We make the claim that the junior high school is in a strategic position to educate musical taste. These are the reasons: Robert Havighurst points out that in adolescence "the principal lessons are emotional and social, not intellectual." James Mursell reminds us that music is a language of the emotions. It seems logical, then, that music is a very suitable medium for educating adolescent young people toward stable emotional behavior. John Dewey points out that the human organism seeks to identify itself with ordered relationships in the environment. Such ordered relationships can be found in the arts.

This is our clue as to musical taste. We want to develop the kind of musical taste that will help teen-agers to find an ordered relationship in a changing social environment. Bearing in mind the emotional-social nature of teen-agers, and realizing the emotional qualities of music, our question is this: In what direction shall we educate? Gilchrist and Forbes say that music and the fine arts in junior high school "should be of an exploratory nature and should give all youngsters a chance to become acquainted with the many possibilities for enjoying leisure time."

In this attitude of exploration, let us look into the musical climate of junior high school. We hope that the music room becomes a service center for the entire school. We hope that the music instructor explores every musical facet of the school and that his students explore the finest of music in all social cultures.

Now, let us step into the band, orchestra or chorus room in junior high school. Rehearsals are of necessity concerned with skill, and yet we know that adolescence is not the best skill age as far as motor control is concerned. We do know that skill problems can be clarified through insight, and that insight can be gained through listening to a broad repertoire of music. In daily rehearsals, let us explore the masters of music by means of recordings, movies, pictures and cultural data. Goals in band, orchestra or chorus must extend beyond the limits of the concert repertoire and beyond the daily skill problems. The real goal is growth in musical taste through playing, singing, listening and understanding.

"General music" in junior high school is usually the last class contact with the total student body. Therefore, we need to develop musical tastes that shall long endure. In

general music, we need every resource that is related to music, such as dancing, dramatics, literature, art and science. Indeed, the general music teacher needs to be a person of broad tastes. Musical sights must be raised above sight reading, factual note books, or preparation for senior choir. General music is the place to become a musical person through living with music around the world.

Now, let us move out of the classroom into the musical life of the entire school. It is hoped that the music department will exert its influence at school dances, jam sessions, rallies and festivals. This is where music touches peer groups.

At junior high dances, boys often gang around and just gawk and talk. Being less mature than girls, the boys are afraid to ask for a dance. Teen-agers need mixer dances of the square, circle and line type. Here there is opportunity to explore dance literature such as Bizet's *Farandole*, Copland's *Rodeo*, and Bach's *Peasant Cantata*. This may be done through cooperation from the music department.

A jam session is not just a place for noise making. Under school guidance, a jam session can become an informal outlet for some of the most amazing musical creations. This is the place to explore new sounds, to invent new rhythms and to gather record collections. Under guidance, creative learning takes place at a jam session.

Imagine a junior high school library with an attractive music corner. Imagine young people at listening posts, intently enjoying recordings with ear-phones. Think of others browsing through the latest of music books and magazines. Bulletin boards may call attention to the best of the television programs and concerts. Adolescent youth need this atmosphere of quiet leisure, where they can live musically by themselves. In the library they can explore their own tastes without any concern for peer group opinions. In the final analysis, individual choice is the chief concern in the development of musical taste.

Education in musical taste need not be ruled out of school rallies, even though rally music may be of low standard. The music department can supply a superb arrangement of the school song, and it can

help create new school songs. A college medley might be presented at a school rally with even a snatch of Brahms' *Academic Festival Overture*. Massed singing at rallies can be elaborated with echo choirs, brass choirs, instrumental descants and antiphonal singing. Feature a man singer at a rally. This is a way of recruiting boys for the glee club. Thus the peer group is affected on a grand scale.

Adolescent students have strong beliefs with regard to patriotism, world understanding and moral conduct. Other students are just as strong in their disbeliefs. Havighurst says that "certain ceremonies or dramatic rituals serve very effectively to make the individual loyal to his group. The Fourth of July and Memorial Day are good examples."

Importance of Festivals

School festivals provide an aesthetic medium for the development of constructive loyalties. Ceremonial festivals have been a part of our culture from primitive times to modern. Some of our greatest music has its roots in ritualistic ceremonies. The history of a community, a nation or a culture comes to life in a festival.

A festival can be planned without too much disruption of school schedules if the preparation is done efficiently in class time. This is the place where everyone can participate, including general music classes, special music classes and the entire audience. Efficient management of a school festival helps to unify a school. A festival becomes a medium of mass communication through active participation. It has values that influence attitudes, tastes and behavior.

To summarize teen tastes in music is to say that musical taste grows in a favorable musical climate. In junior high school that climate should be exploratory in nature. Desirable musical taste should flow from the classroom out into the entire life of the school. >>>

Dr. Freeburg is Professor of Music Education at San Francisco State College. His extra-curricular activities include the conducting of many teen-age choral festivals throughout the West. Dr. Freeburg states that he is indebted to numerous teen-agers, his two sons and a Sunday school orchestra for their opinions about musical taste.

MUSICAL TASTE IN HIGH SCHOOL

Alex H. Zimmerman

DEVELOPING the musical tastes of students in our high schools, it seems to me, depends upon two important factors: *First*, the emancipation of the music program from the over-exploitation of mediocre public relations appearances, and, *Second*, the planning of an ongoing curriculum during the students' years in high school.



It goes without saying, of course, that in addition to these two factors, the music teacher himself is the key to the quality of our music education. Sympathetic administration and good facilities and equipment are very essential, but we must have dynamic teaching personalities as well.

Consider now the over-exploitation angle. Paradoxically, a music performing group must have the opportunity to get "under fire" and perform. But the numbers and pressures of performance in the name of public relations have created situations not conducive to real musical growth, and many music students graduate from high school with the feeling that the music classes have been one big extra-curricular project.

Because of the pressures of public performance, many music teachers have forgotten the real reason for music education,—the children themselves. And so we find situations in the secondary school in which the young people exist for the music program, rather than the music program existing for the young people.

The excessive demands to appear before clubs, in churches, parades and a host of other activities have not only made a program of real music education impossible, but in many cases have jeopardized the academic grades of good, intelligent students to the point that admission to university after high school graduation had to be denied.

A remedy for the situation, of course, will demand the cooperation of music teachers, school administrators, school boards and parents. Most of the larger school systems of the

country have already taken steps in this direction by adopting carefully considered public performance policies. These policies usually place a definite limitation on the number of times each semester, and the conditions under which a group may perform. Further, the music to be performed must be from the regular classroom work and not something especially prepared to suit a particular occasion. Thus a high school choir may sing at a sunrise Easter service only if the choir has had appropriate music as a part of the semester's regular work. Again, a band which has spent the autumn months in marching and playing marches, is not to be expected to stop more important educational endeavors in the spring and resume marching just to satisfy a Chamber of Commerce request. It is inconceivable that the mathematics, English, or history classes would be made to return to a previous semester's work to satisfy some local request. Why should the music course of study be denied full curricular status just to please selfish interests in the community?

Assuming that something can be done to limit the exploitation of music students, let us turn to the problem of an ongoing curriculum in high school music.

The Time Element

It is always disturbing to have a principal or counsellor call and ask, "How long should I program a student in choral music? Isn't a year or three semesters enough? What can he learn if he stays in the choir longer, except maybe a few more pieces?" Likewise, it is difficult to answer the parent who calls and says, "My boy was in second orchestra all last year. His teacher gave him a grade of 'C,' but the teacher insists that he remain in second orchestra another year. How come? If he makes a 'C' in an English or history course, he is allowed to proceed to the next course in the sequence." Just how do you answer these?

Such questions emphatically point out the need for the development of a curriculum in high school music that would outline exactly what the high school student ought to be developing in a particular class, including reading, tone quality, liter-

ature, etc., etc. Why shouldn't a good choir director be able to cover certain periods of choral literature, styles, form, composers, etc. in a three-year sequence in his choir so that three-year membership in the choir would assure a full three years of musical growth instead of just some additional pieces to be learned?

Furthermore, it would be entirely possible to place in the framework of the regular choral and instrumental program the facets of all of the other music courses offered in high school. Music theory, for example, could be taught much more effectively and practically from the participation angle than we find it taught in most high schools. Music literature, preformed by the group, would get to the heart and intrinsic value of the music itself, rather than the endless and unimportant information about the composer which

permeates so many of our so-called music appreciation classes.

Obviously, if the music program in high school could be freed from the over-emphases of public appearances, and thus permit a broadening of the course offerings within our present framework, a vast array of worthwhile and untapped music would suddenly become available to our students, with a resulting development of fine latent tastes that our young people possess in abundance.

Alex H. Zimmerman, Director of Music, San Diego City Schools, is currently President of the Western Division of the Music Educators National Conference. In addition to his many years of experience as a school music administrator in Illinois and California, Dr. Zimmerman has been actively engaged in various localities as an organist and choirmaster, a symphony orchestra and choral conductor, and adjudicator and clinician for numerous music festivals.

THE DEVELOPMENT OF TASTE — A NEGLECTED AREA

Howard D. McKinney

ONE of the clearest symptoms of the contempt with which our present generation looks upon matters of the spirit is the almost complete lack in our modern programs



of teacher training of any attention to the problems of developing good taste on the part of those who obviously will have tremendous influence upon the lives of oncoming generations of

Americans. In our own field, for example, we have elaborated programs of providing adequate technical training for those who expect to become music teachers; we see to it that they receive specific technical equipment in their various fields and we have excellent training centers for the development of such top-rank technical specialists as musicologists, music historians, theorists and the like. But, as one prominent educator has recently pointed out, the idea of calling attention to the need for the development of taste seems never to have occurred to our educators. We hear a great deal about the necessity for proper in-

tellectual training, but very little about the need for training students to feel as well as to think straight.

Our present day existence is, or should be, as much concerned with matters of emotional and esthetic distinction as with matters of intellectual choice. The great mass of trash, sentimental balderdash and cheap vulgarity that is being at present doled out to our people through the media of mass communication—the radio, video and moving pictures—is just as great a danger to the development of the future of our country as that which arises from possible intellectual enfeeblement. It is even possible that the modern IBM individual, even if he learns to think himself out of his difficulties, will find himself enmeshed in such a morass of cheap sentimentality and mass-produced vulgarity as to make his preservation seem hardly worth while. The quality that is so greatly lacking today in this era of the common man is *taste*—the ability and desire to discriminate between what is essentially good and what is obviously bad,—what is likely to survive and what is sure to perish,—what has spiritual and esthetic con-

(Continued on page 86)

Eighteen Barbers of Seville

ALEX SANDRI-WHITE



IT MAY come as a surprise, even to music lovers with a working knowledge of the history of the Opera, that the adventures of the "Barber of Seville" have been used by not less than eighteen composers as a libretto for their scores. None of these had the success that fate reserved for Mozart and Rossini, but their names should not be completely forgotten.

The first musical version of Beaumarchais' lively comedy seems to have been the work of Paisiello, a composer held in high esteem by Mozart himself. It was first performed in 1780, just five years after the humorous play's birth, and it unquestionably influenced Rossini's masterpiece. Today, Paisiello is scarcely remembered outside his native Italy, although his *Barber of Seville* is occasionally revived.

A German composer, G. Elspurger, tried his luck three years later. He was even less successful than Paisiello. His name is forgotten and his opera "Gone with the Wind." Next came G. Benda. His *Barber* was performed in 1785 at Hamburg, the same year Beaumarchais' *Marriage of Figaro* (a sequel to the story) appeared.

G. A. Schultz, another German, is number four on the list. His opera was completed in 1786, and performed several times the same year.

Alex Sandri-White is both a performer and a writer on music, having studied in Vienna and written frequently for foreign periodicals as well as American magazines. His studies included Social Science and Education as well as music, and he is now living in New York.

Number five is an Italian of Malta, Mo. N. Isonard, who tried his luck in 1796. His effort apparently was a total flop.

Finally Rossini tried his hand at the story, and within a remarkably short time he composed one of the most vivacious and melodious operas ever written. It not only overshadowed all the other "Barbers" set to music before 1816, but the ones written after that time, as well.

More Italian Versions

It is actually amazing that with Rossini's masterpiece dominating the stage, two other Italians should have used the same plot again. As a matter of fact, the *Barber of Seville* by F. Morlacchi was started long before Rossini jotted down his own version, but it was completed later, and made its debut in Dresden a few months after Rossini's triumph in Rome.

Dall'Argine wrote his "Barber" in 1868 (shortly before Rossini died) and Graffigna, another obscure countryman of his, composed his own version of Beaumarchais' comedy in 1879. It was presented with moderate success in Padua.

L. Cassone, a young Italian musician, wanted to tackle this task once more, in recent times. His "Barber", performed in 1922 at Turin, was a failure.

Among those who started writing a *Barber of Seville*, but gave up half way, biographers mention Leoncavallo, the successful composer and librettist of *I Pagliacci*.

Now we come to those who wrote operas under the name of *Figaro* or *The Marriage of Figaro*, describing the continuation of the Barber's ad-

ventures. In this series, Mozart's master work stands out quite as distinctly as Rossini's in the first group. Part of Mozart's success may be due to his having for a collaborator the epoch's most skillful librettist, Lorenzo DaPonte, the same DaPonte who later came to the United States and settled down in New York City, as grocer, pamphleteer, translator and language teacher.

Minor composers of the second series are Johann Tost, whose "Marriage" was performed in 1795 in Austria. We can imagine that he hardly stood a chance competing with the Genius of Salzburg.

L. Ricci, who wrote his *Figaro* in 1837, was honored by having a performance at the Scala Theatre in Milan. Today his opera is not better remembered than Jeanne's musical version of this comedy, performed in 1860 in France. F. Muller gave us another *Figaro's Marriage*, in 1895, and, for completeness' sake, let us mention the honorable, but wasted efforts of Gimenez and Nieto, two Spanish composers of the 19th century.

Beaumarchais may never have dreamed that his plays would inspire so many musicians for over a century, and he probably never thought that his witty comedies about Figaro's experiences, which delighted queens and princesses, would help to overthrow the monarchy and bring about the French Revolution.

This is the strange destiny of the playwright, who bought a title of nobility and served as music teacher to Louis XV's daughters: To become the idol of Republican conspirators and the originator of eighteen operas! ▶▶▶

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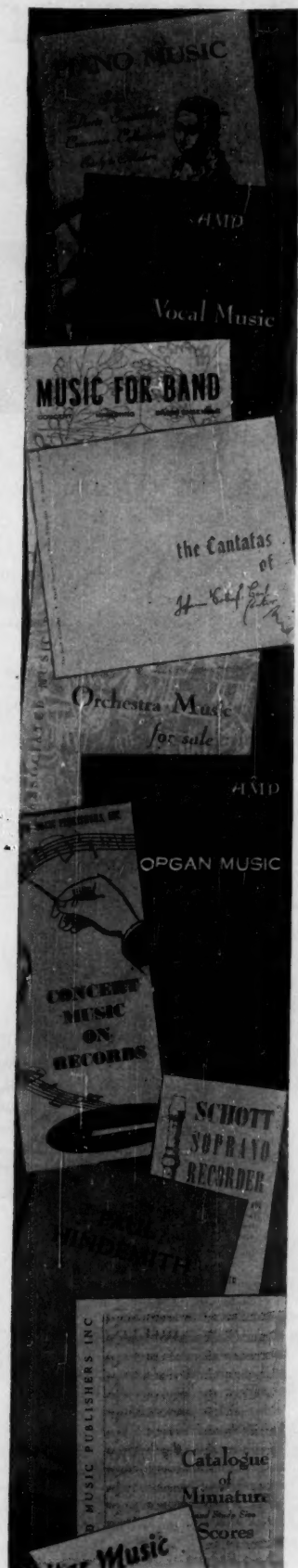
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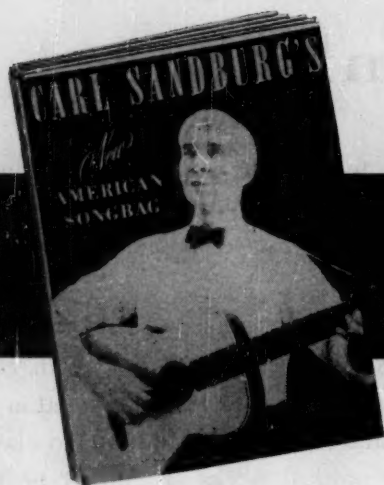
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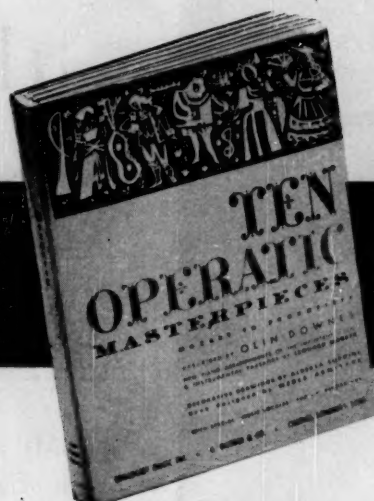


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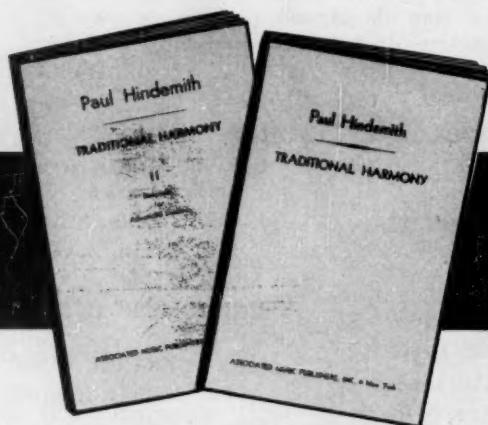


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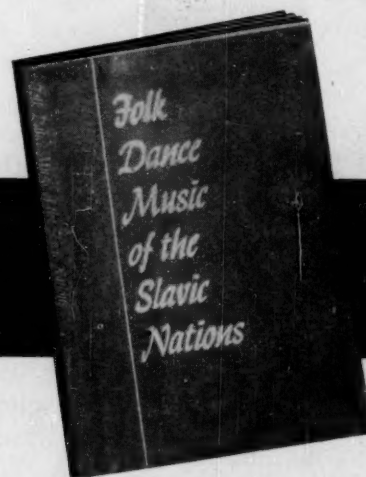
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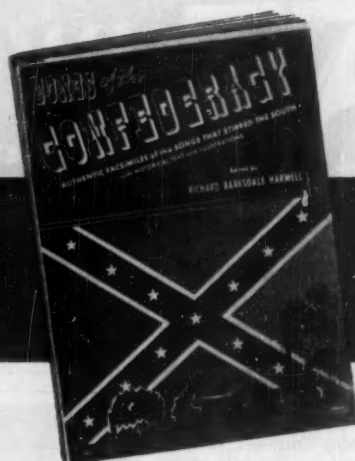
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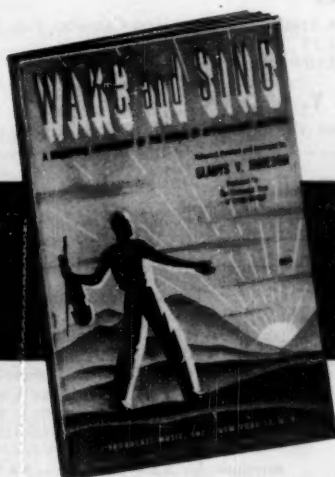
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Problems and Ideals of a Choral Accompanist

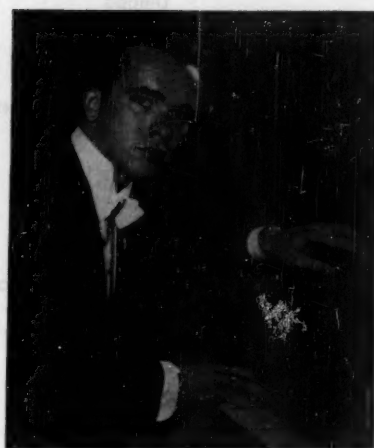
JON PETERSEN

WHAT determines a good accompanist? What are the problems an accompanist encounters? If I play the piano, am I a qualified accompanist? These are some of the questions many pianists ask themselves who are interested in accompanying a glee club or choir, or are in the beginning stages of the game.

They must first realize that accompanying is not a position that can be filled adequately with little or no thought on the subject. Much study, listening and experience must be undertaken in order to perform the job satisfactorily,—and it is the critical listening audience that they want to satisfy.

There are five basic thoughts the beginner should keep in mind if he wishes to become a recognized accompanist as well as a pianist: 1. Accompanying: a craft; 2. Balance; 3. "Carrying" the chorus; 4. Appearance; 5. Respect. If we look further into each of these separately, we will become more acquainted with the problems of the accompanist.

1. Accompanying: a craft. One of the first things that should be realized is that accompanying is to be taken seriously. It is truly an art, a craft, perhaps even a business. The accompanist needs to have a good basic musical background, with a familiarity with the styles of the different eras. Of course it is essential to have the necessary technical pian-



istic equipment and basic knowledge of music theory. These are the qualifications for good musicianship, and the young accompanist should use this musicianship to develop the craft of accompanying.

2. Balance. One of the biggest and most important problems facing the accompanist is that of balance. To keep a good musical balance between the piano and the chorus can only be perfected by continuous experience. It is difficult to hear the true balance as the audience would hear it, being so close to the chorus. Therefore, a most critical ear is the only way to sense this true balance. It is better to keep slightly under the chorus, dynamically, for the accompaniment is secondary to the entire musical result. The only way to achieve the best balance is to listen, and listen, and listen. . . . Of course the accompaniment should not become too weak or it will lose one of its major purposes, which we will consider next.

3. "Carrying" the chorus. I use the word "carrying," for it is many times the job of the accompanist to provide the lift, drive and energy that inspires the singing of the chorus. He should have "musical anticipation." This means a familiarity with the music so that he can predict what musical ideas the director has, and in turn help make these ideas more musically effective. Also, if the chorus is a bit unstable with the songs during rehearsal, the accompanist can help by bringing out the parts that are weak, giving the chorus more security. Anticipation means being alert and musically alive. It means being prepared,—prepared for anything that might happen during rehearsal or performance, as well as the purpose of enhancing the overall musical effect.

4. Appearance. Appearance might seem like an insignificant part of the accompanist's worries. However, to the audience, a good appearance means more than is realized. A good appearance is an aid to alertness, and alertness is an aid to a good performance. If the accompanist tries to look and feel alert, he will have more confidence in himself. Naturally, he will have a better appearance if there is a minimum of distraction. If possible, he should try to memorize most of the music, but if some of it is too difficult and gives him more confidence when he reads it, there should be as little distraction as possible when turning pages. This is done by laying the music down flat on the piano without using the music rack. In this way, the bottom of the page is closer to the hands and makes page turning

(Continued on page 82)

Jon Petersen, author of this stimulating article, has been for some time official accompanist of the Men's Glee Club at the University of Michigan, Ann Arbor. He writes from a wealth of practical experience in all phases of the important subject of accompanying singers, individually and in groups.

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Technique and Screen

RALPH LEWANDO

THIS is a singer's era! A fortune awaits the successful. Almost all who think they can produce acceptable musical sounds seek the beckoning goal. Some have talent. Others have illusions of grandeur that often become delusions. They aspire to realms beyond the possibilities of their limited ability. Among many, the craving to sing and ambition to perform—especially on television—have become a craze. And who can blame the tyros for this desire? Day and night they watch and listen to TV performances and feel they can do better than the professionals.

Generally there are more fundamentally fine voices than fine development of these voices. In large measure this is due to lack of knowledge, training and understanding of what constitutes good singing and good teaching of logical principles and their application to tone production. Without these there can be no art in singing, and certainly no real satisfaction to the singer or the listener.

There is no such thing as a vocal problem that cannot be solved successfully. It matters not whether a singer be a "natural" or just average. Under competent instruction and with sympathetic approach, both can definitely attain a higher standard in performance by acquiring the



resourcefulness that complete technical control affords.

It matters not whether a singer specializes in working with a band or appears in recital, opera or church. The procedures are the same in eliminating shortcomings or difficulties. Consider the case of Herva Nelli, the eminent Metropolitan Opera soprano. God blessed her with a beautiful voice, but she came up the hard way. She made the steep grade through intelligent effort, cooperation and assiduous study under logical guidance.

Had Horatio Alger lived today and cared to write about heroines instead of heroes, Miss Nelli would have been one of them. She studied with infectious enthusiasm and understanding and was never in a hurry in acquiring full understanding of the technique of tone production. She devoted most of her time to exercises and within two years acquired the fine vocal control that now marks her artistry. In due time her ability came to the atten-

tion of Licia Albanese, the distinguished Metropolitan soprano, who introduced her to Maestro Toscanini. Fascinated by Miss Nelli's voice and style, Toscanini chose her as soloist with the NBC Symphony in concert and radio versions of operas, also appearing on records. Today Herva Nelli's singing is a joy to every listener.

Jane Pickens, the most versatile singer in show business, is one of Broadway's most colorful personalities, a popular stage and radio star and a top television artist. To Miss Pickens, vocal study means more than singing a lot of songs and arias at teaching sessions. She continues to spend much time applying principles of production unremittingly and patiently.

Credit for conscientious vocal study should go also to Ginia Davis, gifted daughter of Mr. and Mrs. Meyer Davis of New York City. With her father a violinist and conductor and a mother who is a pianist and composer, Ginia comes naturally by her musical talent. Her "Portraits in Song" have captivated audiences and won critical approval.

Recently Miss Davis made her European opera debut as the heroine of Debussy's *Pelleas and Melisande* at the Brussels Théâtre de la Monnaie, with Pierre Monteux, her uncle, conducting. She has also appeared as soloist with symphony orchestras in England, France and Italy.

An able singer, excellent pianist and exemplary teacher of singing is my admired associate, Belle Bernfeld. Her mastery of fundamentals, with an innate skill in patiently unfolding technical details, is a gift

The author of this article teaches singing in Pittsburgh, where he and his wife, the late Frances Gould Lewando, founded the studios that bear their name 30 years ago. He is also the Pittsburgh PRESS music critic. Recently he opened a studio in Carnegie Hall, New York. Mr. Lewando's latest pupil to win international recognition is 21-year-old Shirley Jones, of Smithton, Pa., the star of the newly filmed "Carousel" and "Oklahoma."

that few possess. She has appeared in programs of folk songs of several nations in costume, and her lovely soprano has recorded a large album of these songs for Bibletone with Reuven Kosakoff at the piano.

Shirley Jones, the sparkling young singing actress of filmland, is a performer such as Hollywood and Broadway have not seen for years. Her overnight success in the screen version of Rodgers and Hammerstein's *Oklahoma* was followed by even greater acclaim for her interpretation of the heroine of *Carousel*, a part ideally suited to her gifts and personality.

When Shirley's parents brought her to me for singing lessons, she was 14. She was as charming as she is today, with an innate loveliness of manner, exquisite simplicity, quiet expressiveness and warmth.

Shirley had many vocal problems to overcome. Her intelligent response to my demands was marked by sincerity, co-operation and thoughtfulness. Within two years her progress brought from my wife the observation: "Shirley, some day your name will be up in lights on Broadway." Prophetic words!

Shirley's phenomenal success is the result of her patience in work-



Shirley Jones

ing out every detail of study. Too many young singers lack such patience. They ignore technical requirements, seek short cuts and want to get somewhere fast.

Ambition is laudable, but it must be tempered with good sense. There is no flowery path to success in any field of endeavor, particularly music. In the study of singing, fundamentals cannot be treated lightly.

I started Shirley by teaching her correct attack, without scooping or

reaching, always stressing the idea of muscular and emotional release. We worked carefully to develop the energy which comes from the body. Gradually through each year of study her diaphragm muscles became stronger and firmer. This enabled her to support long phrases without taking a breath. And breath control is a "must" for both singers and actors. Shirley is continuing toward the artistic goal she has set herself. To date she has acquired enough muscular and emotional release to allow the free and flexible flow of tone. She has developed the energy to support every phrase, and has succeeded in placing her tones so as to attain a fine lyric quality.

The price of continuing artistic success is unremitting, intelligent effort in applying the eternal verities of basic principles. To these and to one's self one must be true.

Shirley Jones' talent, temperament, simplicity and beauty have supplemented honest, hard work to bring her a spectacular success. It is fair to conclude that this current success is but a stepping-stone to an even more rewarding and happy future. The career of Shirley Jones may well serve as a model to all of our aspiring young singers. ▶▶▶

THE NEW CHALLENGE FOR COMPOSERS

(Continued from page 27)

concepts were considered inartistic to the extent of the difference. But the 20th century has had to learn that the search for the absolute is folly. It is no accident that Einstein formulated his theories of relativity in our time. Reluctantly we let go of the old concepts.

"The Old Prejudice Is Dead—Long Live the New Prejudice!!" (Namely, that only the rational and scientific is true.)

Unconscious of the change in the psychological climate, many composers continue to bark up the old tree. Their eyes glued to the past—although they vehemently deny this—they continue to fight on a battlefield which the opponent has long since deserted. They are still fighting yesteryear's prejudice against the new. It is saddening to see them fall headlong into the trap of the new adversary: the "Scientific Approach." Tone rows, series of rhythmic pat-

terns, methods of synthetic construction are the order of the day. The creator of music has been turned into the image of the scientist, his studio has become a laboratory, his artistic expression an abstract experiment.

Most young composers start out with the artistic prejudices and blind spots that afflict their time in general. But those with genuine inner vitality break through and free themselves, their art and ultimately their contemporaries.

It took great courage for a man like Beethoven to write the music that he did,—regardless of the views held by a tradition-conscious age. Today it takes courage to write music which includes the human and unpredictable, the "unscientific" in the deepest sense.

To run against the grain of one's time is a thankless task,—but in art it is often absolutely essential. Only

when a dynamic balance between the rational and irrational elements in music is re-established, with a true give and take between the composer's nature, his intellect and his material, only then will our music become a living expression of our own age. This is the New Challenge. It is up to us, the young composers of today, to meet it. ▶▶▶

The extensive music collection of the late Olin Downes, music critic of the New York Times for over thirty years, has been purchased by the Florida State University.

Fay Templeton Frisch, music educator and former chairman of the National Committee on Piano Instruction for the Music Educators National Conference, has been appointed to the newly created post of Music Education Consultant for the Rudolph Wurlitzer Co. of New York City.

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TRIBUTES FROM THE MUSIC INDUSTRY

(Continued from page 41)

schools will not be able to interpret the cultural life of these countries to their own peoples and to the rest of the world.

Therein lies a challenge to MENC in the long look ahead. Oriental countries are justly proud of their ancient cultural heritage. Indeed, these peoples developed a general culture while our western world ancestors were figuratively "swinging from trees by their tails." Their dilemma is how to interpret it to the western world in recognizable music notation and to incorporate it into their school curricula with a trained music personnel.

It is gratifying that the Golden Anniversary of MENC at the St. Louis meeting will not only be representative of our country, including Hawaii and Puerto Rico, but also West Germany, Japan, Great Britain and Latin America. MENC is truly world-wide in its influence.

Indeed, a salute to MENC is appropriate on its 50th anniversary for leadership in showing the western world and its offshoots that music is a resource to which every child, and not just the talented few, should have ready access.

At the Centennial Anniversary of MENC fifty years from now, may it have inspired all educators in all countries to have found ways and means to use music as one method of speaking from the heart of one man to another, transcending barriers of speech and prejudice! Thus music shall have become another messenger of peace and understanding between all peoples of the world. ▶▶▶

Charles Griffith is the 1st Vice-President and Music Editor of Silver Burdett, Morristown, New Jersey. Widely known as a music educator, he has been President of the American Institute of Musical Education for the last twenty years and has traveled all over Asia delivering lectures on music appreciation, illustrated by violin recitals.

BERNARD KOHN

AN ANNIVERSARY, whether it be a birthday, a silver wedding or just a New Year, besides being an occasion for joyousness and celebration, is often the time for reviewing the past and, in view of what has taken place, looking into and making plans for the future.

Fifty years ago music was of very minor importance as a subject of educational value or even as a part of American school life. It consisted mainly of singing patriotic songs in assembly on special occasions, or carols at Christmas time. Any child wanting to study music in any form (and they were in the minority) took lessons from a private teacher outside of school.

I hardly need tell the readers of this publication what has happened in the interim, with thousands of school bands and choruses now existing throughout the nation, until music has become an integral part of the educational system and plays an important role in the activities of the major portion of schools every-

where. It is still not considered as essential as the "three R's," but we have come a long way, and a good part of the credit for this tremendous increased interest must be attributed to the Music Educators National Conference and to the efforts and foresightedness of its leaders.

This is, of course, all to the good, but as is generally the case in the rapid growth of any movement, have not some important basic elements and principals been lost sight of? Are our children given a *real and profound understanding* of the great art of music? Are they taught about the depth and philosophy of life and living as interpreted through music by the great composers of the past and present? Are they being exposed to and learning music in a way so that it will enrich their entire lives and develop them into more mature adults? What is the *real* aim of all this music education? Are we sacrificing quality, in the broadest meaning of that term, for quantity?

Art has been, and always will be, the expression of man at his noblest moments. Hence from great music

can be learned the basic truths and spiritual values which are so important to man's existence. Since the performance of music demands skill and organization, discipline in its truest form, a discipline that still permits freedom of expression and interpretation is acquired. Likewise, participation in music develops a greater sensitivity in a person and thus a keener appreciation and awareness of the world around us.

Imagination, that marvelous attribute which all young children possess, and which unfortunately so often becomes suppressed in adolescence and adulthood, can be kept alive and stimulated through the proper teaching and study of any art. Music is a child of the imagination!

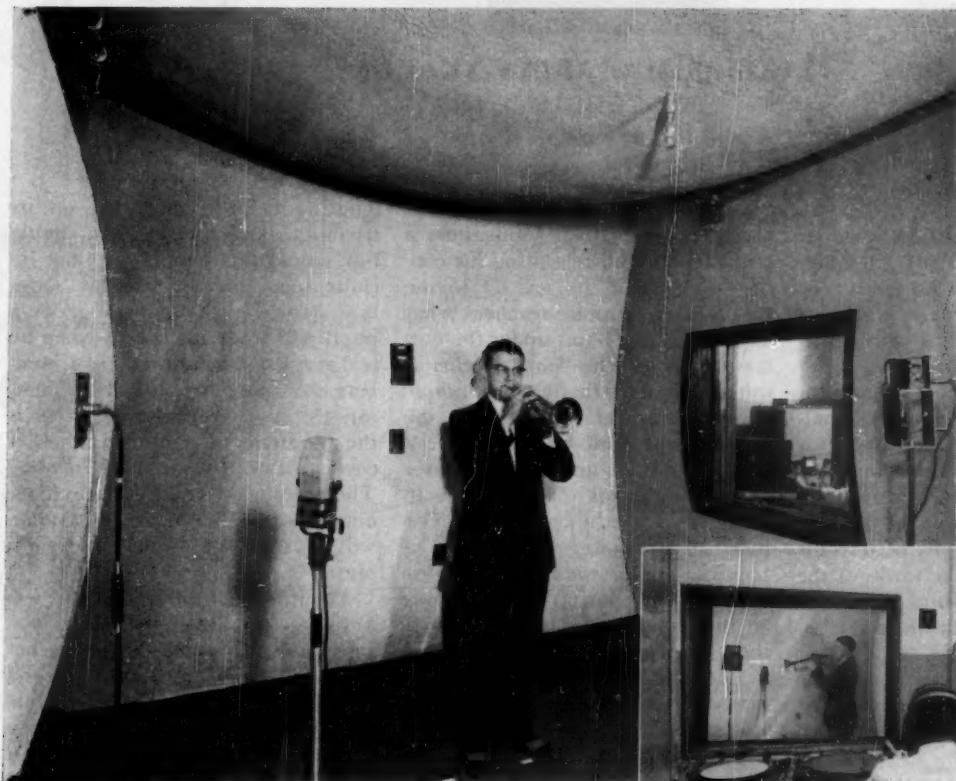
I am afraid that in many areas of music education even today music is still considered more for its entertainment and show value than for some of these other values of deeper significance. The musical quality of many of the school concert programs is evidence of this. A certain amount of such music is well and good in its place, even quite necessary at times, but let us not lose sight of the truly great music of the past and present,—our wonderful heritage, from which we can learn so much.

We are constantly being criticized for our conformity and standardization, for paying too much attention to bigness and uniformity and not enough to individual expression and craftsmanship. Music, or art in any form, offers the opportunity for individuality in all phases. Let us exploit this facet to the limit.

Tremendous and most gratifying progress has been made in music education in the past fifty years. Quantitatively it has become increasingly prevalent throughout education. Let us strive for more of the intangible and difficult factors in the next fifty years, so that music becomes a more vital influence on the life of our country and is used to develop more mature, imaginative and understanding people to lead fuller and richer lives. The possibilities are unlimited! ▶▶▶

Bernard Kohn is Vice-President of the Elkan-Vogel Company, Philadelphia, Pa., well known as publishers of a great variety of music, both domestic and foreign. The ideals expressed apply to the entire music publishing industry.

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Shall We Teach Popular Music?

HAZEL GHAZARIAN-SKAGGS

LET US pretend we are court musicians living in the kingdom of King Tyrant, and his latest decree is a ban on the music of Beethoven. The penalty for disobedience is death. This edict greatly disturbs us, and with each passing month our craving to perform Beethoven grows prodigiously. Finally some of us, too weak to cope with our new starving passion for Beethoven and yet too wise to risk our lives, leave for the domain of King Too-Much, who not only permits his subjects to perform the works of the great master but devotes his public concerts exclusively to his music.

The first few weeks we migrant musicians eagerly set about quenching our thirst for Beethoven. The new land is a Utopia of Beethoven and more Beethoven, and how we thrive on the excitement of the music that was once denied us by King Tyrant! After a while we have played and listened to so much Beethoven that we are surfeited with his goodness, and so we start to partake of a more balanced diet of composers. Yet to our dismay King Too-Much persists in venerating publicly only the greatness of Beethoven. Nonetheless, confronted with a choice between King Tyrant and King Too-Much, we musicians prefer to live in the latter's domain, since at least in the land of Too-Much there is no forbidden fruit.

In the private teaching field, we teachers of serious music are somewhat like King Tyrant. We put the damper on the so-called "pop" tunes, as though we are afraid of their power. Too often we completely isolate our pupils from the influ-

ence of a segment of music that could work for their benefit. Sometimes a pupil rebels, and relegating his classics to the attic, he sets off to the studio of the popular teacher. What happens to this pupil under the new master? Unless the "pop" teacher is using serious methods of technique development and theory study, the pupil, bored with too much sweetness, soon stops and perhaps never again resumes his piano lessons. In either situation, by our obstinate refusal to recognize the merits of popular music, we have lost altogether the opportunity of helping an individual understand and enjoy the rich pleasures of serious music.

The students who are still beginners often speak glowingly of popular music. They will remark, "I can't wait till the day when I can play a popular song." It would be cruel to frustrate this ambition by

ignoring it or commenting on its triviality. If a child is given simple folk songs to harmonize, why not include some easy present-day songs too? How much more eagerly a pupil will study his chords when he realizes that the unintelligible numbers on a pop sheet are chord indications! And how much greater is the incentive to sight-read when it covers material he is eager to play! The seemingly complicated rhythms, once mastered in these pop tunes, will be easily performed in serious music.

About fifteen years ago when I was a young pupil, popular music was really taboo. I recall how my teacher would look at me accusingly and shout, "You have been playing popular music! You are sloppy today."

"No," I would answer meekly. It would be the truth, for I was capable

(Continued on page 81)



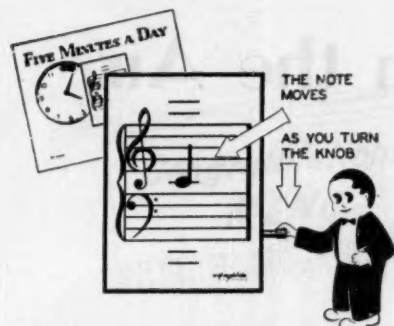
"Can't you be Pablo Casals without that pipe?"

—Courtesy of Russell B. Kingman

Hazel Ghazarian-Skaggs is famous as a pianist and teacher, as well as for her writings and lectures on music from various angles. Her home is in Liberty, New York.

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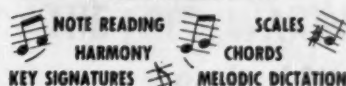
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#3 Symbol Sadie is designed to teach recognition of music symbols in such a way that the learner will enjoy the experience and do the learning quickly. It is effective in children's music classes, college teachers' training courses, private studio work or in the home where the whole family joins in. This is equally useful as a Flash Card set. There are 79 cards or 39 pairs and the Symbol Sadie card. A chart of contents is included for reference. Pairs include a musical symbol card and its mate, the meaning card.

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The fundamentals of music on 6 x 9 inch cards. They are enlargements of actual engraved music and are legible the length of every classroom. Contents: one 3-foot piano keyboard (42 keys), kinds of notes and rests, time and key signatures, musical terms and symbols, notes to name in both clefs, accidentals, etc.

Price\$1.50B



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Designed for rapid progress in sight reading which can be fun with this game. 46 individual note cards, attractively boxed.

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It's fun for children (and grownups too) to learn to read music while playing Musical Bingo.

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CHICAGO 15, ILLINOIS

There's Good Music on the Air

SUSAN ANN JONAS

BACK IN the days when \$64,000 could have paid Caruso's salary for a season and a Sunday Spectacular was an evening at Carnegie Hall, good music was taken for granted as a vital part of American entertainment and brought thousands of people to the concert auditoriums and opera houses across the country. Yet, with the development of radio broadcasting in America, good music was heard infrequently amidst a bevy of swing, jive, "rock 'n' roll," fabulous refrigerators and *John's Other Wife*. Now the tables have turned. It is indeed strange, in retrospect, to realize that it took radio broadcasters 30 years and stiff TV competition to discover an entertainment medium which has proved to have a popular appeal over several centuries. But now that they have discovered it, let's look at what good music is doing for radio today and what radio is doing for good music.

According to Broadcast Music, Inc., every year more people attend concerts than all major and minor league baseball games combined. It is just as likely that the back stage door would be jammed for the opening of Beethoven's *Fidelio* as it would be for fans to rush to the dugout after a no-hit ballgame. Thirty-five million Americans spend more than one half billion dollars for Good Music Admissions, 35 to 40% of all records sold in the United States are classical music. With the growth of interest in good music and the tremendous strides in electronic amplifying, it is only natural that the FM and high fidelity station should be receiving most of the recognition and applause from the radio listener today.

The HI-FI enthusiast is no longer just a "bug" playing around with

tweeters, woofers, amplifiers etc. in an effort to reproduce sounds from outer space, but instead is a music lover genuinely interested in obtaining the purest and most realistic in sound fidelity. Stations have changed from trying to reproduce a herd of galloping horses attacking at full strength, to reproducing the purest in tonality at the lowest distortion power.

Good Music Broadcasters, Inc., national representatives of the country's top Good Music stations outside New York City, can supply some interesting facts and figures about good music programming and its impact on listeners. A study of audience growth among Good Music stations in major cities reveals an 11% increase in listenership over the past years. In New York, WQXR, America's first—and for many years only—Good Music station showed an increase of 20% in its weekday listening over last year after 18 years of broadcasting. KFAC, Los Angeles, now chalking up its 15th year of good music programming, ranks third in popularity according to Pulse, Inc. reports. WFLN, Philadelphia's Good Music station, showed a 12% increase while WGMS, Washington also came up with a substantial gain. In Boston, WCRB doubled its audience within a few months and is rapidly becoming one of the most popular stations in Massachusetts.

Now, who exactly is this good music listener who has suddenly found himself being courted by the radio broadcaster? Does he have "long hair" and "high brows" and walk around 57th Street humming Mozart? Not really. From a survey taken by Audience Analysts, Inc. on WFLN it would seem that the good music

listener is a very average guy or gal in the age bracket from 18 to 65. He has finished high school and in most cases gone on for further professional training. His average income is \$7,500 per year and his job generally is executive, professional or semi-professional in character. In most cases, he owns his own home, has a checking account, owns at least one automobile and his wife uses one or more charge accounts in the local department stores. He listens to the good music station approximately three hours a day to twenty-four hours a week. He would most likely be heard humming Gershwin and is secretly pleased that Broadway saw fit to adapt the score for *Kismet* from the music of Borodin. This collective man feels a great amount of personal identification with his good music station. It fulfills a particular need from an entertainment point of view, as well as culturally and educationally. This is the man who has so

(Continued on page 73)



Tom Binkley and his Lute

—Courtesy of C. B. Titchener,
University of Illinois

Photo by Maynard Winston, Chicago



We're celebrating, too, as
Shawnee Press Salutes
THE FRED WARING MUSIC WORKSHOP
on its 10th Anniversary

"To Provide More Musical Enjoyment for a Larger Number of People"

This slogan best describes the Fred Waring organization's objectives in all of its musical activities. In the educational field, the phrase has found expression in the Fred Waring Music Workshop—this year celebrating its 10th anniversary of pioneering service to music in American life.

In 1945, Fred Waring and the Pennsylvanians held their first clinic in the form of a week-end "open house" observation of Waring rehearsals by interested choral directors and music educators. The following year the idea was expanded to include participation by the guests as well as observation. From these informal experiences with directors who wanted to look "backstage" at Waring rehearsal procedures and performance techniques came the expressed desire for periodic organized sessions of instruction. In 1947, the first Fred Waring Music Workshop session was inaugurated in the Shawnee, Pennsylvania valley.

From the beginning of these activities in the educational field, the Waring organization has tried to present what it has learned in its many years of professional experience in such a way as to be most useful to directors of amateur groups. In turn, the Workshop has encouraged its "students" to express their needs in order that the Waring staff might continually direct their activities in such a way as to be of greater service.

From this unique "music forum" has come an exchange of ideas that has contributed to a publication program for Shawnee Press that is geared to the expressed needs and wishes of the 6,000 representative directors who have attended the Fred Waring Music Workshop.

By directing the creative talents of top-calibre professional musicians to the teaching and performance problems of directors of non-professional groups, the Workshop and Shawnee Press are proud to be a part of the Waring organization's continuing efforts "to provide more musical enjoyment for a larger number of people."

Fred Waring Music Workshop
DELAWARE WATER GAP PENNSYLVANIA

Six Specialized Courses of Instruction for the

CHORAL DIRECTOR... MUSIC EDUCATOR... YOUNG MUSICIAN... PIANO TEACHER

June 17 - 22	Basic Choral Workshop	July 15 - 20	Elementary Music Education Workshop
June 24 - 29	Basic Choral Workshop	July 22 - 27	Advanced Choral Workshop
July 1 - 6	Advanced Choral Workshop	*July 28 - August 3	Youth Orchestra Workshop
July 8 - 13	Basic Choral Workshop	*July 29 - August 3	Piano Sessions Workshop
	August 3 - 12	Youth Music Workshop	

*These sessions to be held concurrently in separate facilities.

About the Fred Waring YOUTH Music Workshop

Through its first 8 seasons, the Fred Waring Music Workshop held sessions exclusively for adult musicians. At the request of Workshop "alumni" a special "leadership" program of instruction for young singers and instrumentalists was announced in 1955. The overwhelmingly enthusiastic response to this offering has prompted the expansion of Youth Workshop Sessions for 1956 to include a separate one week session exclusively for instrumentalists in addition to the ten day course for both players and singers. Enrollment for the Youth Workshops is limited to young musicians of college age and high school juniors and seniors.

For complete details on all 1956 sessions write:

Registrar, Fred Waring Music Workshop, Delaware Water Gap, Pa.



Fred Waring Choral Music for Younger Singers



One of the most frequent requests from Waring Workshop members has been for choral music for younger voices that would retain the same smartness of style and distinctive characteristics as the Fred Waring arrangements for more mature groups.

These requests have prompted the publication of the Waring Teen Chorus Series of individual choral arrangements, plus three outstanding new collections of choral music. Each is unique in its varied selection and original treatment of songs particularly appropriate to young voices . . . and in the careful consideration of ranges and interesting vocal lines for each part.

Edited by Dr. Lara Hoggard . . . Tested by the Fred Waring Music Workshop, these books offer a rare combination of academic soundness and imaginative freshness.

A SINGING BEE

For Treble Voices. By Livingston Gearhart. 49 songs for two and three-part treble voices that provide useful and enjoyable singing material for concert and classroom in intermediate grades and junior high school. In addition to delightful settings of songs for special occasions and holidays, A SINGING BEE furnishes valuable supplementary singing material for teaching musicianship and introducing part singing in the general music class. Also noteworthy are Mr. Gearhart's imaginative piano parts that are more than the usual accompaniment—yet simple to play—and add greatly to the refreshingly different sound of A SINGING BEE.

SA & SSA \$1.25

Youth Sings

For SAB Groups. By Harry Simeone. 40 two and three-part songs for 'teen age groups in school and church (S.A.B.). Fun and folk songs . . . hymns and sacred songs . . . patriotic songs . . . Christmas songs . . . spirituals . . . plus 9 Simeone "originals." YOUTH SINGS features interesting and melodic voice parts for each section—especially for the boys—plus a rhythmic vitality that appeals to the 'teen age singer and brings forth a natural and enthusiastic response.

SB & SAB \$1.25

SONGFEST

For the Beginning Four-Part Mixed Chorus. By Harry Simeone. In this collection, Mr. Simeone provides a continuation and extension of singing enjoyment for the young choruses who have shown such great enthusiasm for his YOUTH SINGS. In addition to applying his sparkling style to an interesting and varied selection of material, Simeone's treatment of the tenor part is exceptional. Written within a range of one octave, the part at no time goes above the tenor staff and is easily singable by the beginning tenor section, which may include a number of changing voices. For the director who prefers four-part music for junior high groups or for the conductor looking for good introductory material for beginning high school mixed chorus, here is an excellent book that will provide outstanding training and performance material.

SATB \$1.25

Shawnee Press inc.
Delaware Water Gap, Pennsylvania

The **FRED WARING** Music Workshop Announces



NEW MUSIC FOR BAND

from the Shawnee Press Instrumental Series

As the Fred Waring organization has grown increasingly active in the educational field, it has become inevitable that it should produce distinctive instrumental music for non-professional use. For, while the Waring Glee Club is justly renowned for its singing, the Pennsylvanians have long been recognized as one of the most versatile and creative instrumental ensembles in America.

Now, from the talented work of the Waring staff, and from other prominent writers comes a new series of band compositions. Tested and approved by the Fred Waring Music Workshop, here is "out of the ordinary" music that will add substance and variety to every instrumental program.

TRUMPET IN THE NIGHT—A haunting and melodic nocturne for solo trumpet and band by Harry Simeone. The accompanying parts are full but not difficult, while the solo part will give your first-chair player a chance to shine in a truly "big time" manner. Full Band \$5.00 Symphonic Band \$6.50 (includes full score) *Medium* Also for solo trumpet and piano \$1.50

RAILROAD SUITE—Eastman faculty member Lyndol Mitchell has composed an outstanding three-part suite incorporating familiar railroad tunes. The result is a refreshing and original piece that depicts: "John Henry," "Lonesome Whistles" and "Brave Engineers." Not difficult for the Class B band but musically worthwhile for more accomplished groups. Full Band \$11.00 Symphonic Band \$13.00 *Medium*

MOSES—The first in a series of Biblical portraits for band by the well-known American composer, Julian Work. Contemporary in conception, here is a contemplative and majestic piece that movingly portrays this great Old Testament prophet. Full Band \$8.00 Symphonic Band \$10.00 (Full Score) *Medium-Difficult*

DOGFACE SOLDIER—This rousing and authentic Infantry marching song has recently received public popularity from its presentation in the Audie Murphy autobiographical film "To Hell and Back." Charles Maxwell's "sound track" arrangement has been adapted from the film score for marching band by Earl Willhoite. Marching Band \$2.00 *Medium*. Also available for assembly programs, pep rallies and proms—Harry Simeone's Dance Band Arrangement: \$1.25

THREE THEMES FOR BAND—These three melodic settings give the band an opportunity to produce some unusual harmonic progressions which "sound." The composer (and Band Director)—Robert M. Dillon—has achieved this by writing interesting lines for all sections. The opening Andante which is rich-sounding and popular in character is followed by a March interlude which provides good contrast for the concluding section, which is contrapuntal. It all adds up to music young bands like to play. Full Band \$5.50 Symphonic Band \$7.00 *Easy*

FLUTE COCKTAIL—Harry Simeone's delightfully different scherzo and blues for 2 or 3 solo flutes was originally introduced by Fred Waring; has since been recorded by Arthur Fiedler, and has been featured on Band of America and Firestone Hour programs. A delight for audiences and a good opportunity for the larger band to show off the entire flute section by "doubling up" on the solo parts. Band \$5.50 Orchestra \$7.00 (Extra String Set \$1.00) Also for 3 flutes and piano: \$2.50 *Medium*

STEPPING OUT—If you feel that, "They don't write marches the way they used to"—try this one by Randall Bellerjeau. Equally good for field or concert: \$1.50 *Easy*

BEGINNER'S LUCK—Alec Wilder is one of today's most versatile composers—writing effectively for both school and professional performance. Here is his first composition for band—full of subtle Latin-American rhythms which support a flowing melody that has plenty of contrapuntal and harmonic interest. Full Band \$5.50 Symphonic Band \$7.00 *Medium*

THIS IS MY COUNTRY—One of the great patriotic marches of our time in a new setting for band by Hawley Ades. Equally good for field or concert performance. \$3.00 *Easy*

IKE, MR. PRESIDENT—Written by Fred Waring as an inaugural march for President Eisenhower, this stirring selection is an ideal musical tribute to our nation's number one soldier-statesman. Full (\$3.50) and Symphonic (\$4.50) Band arrangements by Harry Simeone. Marching Band (\$3.00) by Randall Bellerjeau includes IKE field formation. *Medium*

HI-FALUTIN' HOEDOWN—A lively and amusing concert piece in the style of an overture developed from the fiddlin' tune, "Arkansas Traveler" by Harry Simeone. Audiences and players will particularly enjoy the imitative "rooster crows," "chicken cackles," "donkey brays" and "pig grunts" assigned to various instruments. A "required list" selection in several states for 1956 and a "must" for your programs. Full Band \$10.00 Symphonic Band \$12.00 *Medium*

WRITE FOR SPECIAL PACKET OF REFERENCE CONDUCTOR
SCORES OF THESE NEW BAND PUBLICATIONS.

Shawnee Press inc.

Delaware Water Gap, Pennsylvania

New Fred Waring Choral Music

for Spring



A SENORITA'S SERENADE — A novelty in beguine-tempo telling amusingly a Spanish version of the story of the eternal pursuit of male by female. (Optional accompaniment for various Latin-American rhythm instruments indicated in choral score). SATB 20c

MAKE AMERICA PROUD OF YOU — A rousing, march-like song arranged by Hawley Ades, especially appropriate for assembly programs, service clubs or other informal appearances. SATB 25c

BUGGY RIDE — Accompanying vocal "clip-clop's" imitate a horse's unconcerned gait as romance blossoms in a buggy. Adapted from a flirtatious French folk song by Leslie Bell with English lyrics by Sigmund Spaeth. SATB 20c

TO A WILD ROSE — Edward MacDowell's lovely melody in a choral setting by Harry Simeone with lyrics by Frank Cunkle. SATB, SSA 20c each.

THE STARS AND STRIPES FOREVER — All America knows and loves Sousa's stirring march as a "must" for every band, but few realize that the March King himself set lyrics to his stirring refrain. Harry Simeone has prepared an exciting choral arrangement that will thrill your audiences. SATB 20c

TWO WINGS — Harry Harter's bright and rhythmic setting of a happy spiritual. The choral parts are easy to sing, while an independent accompaniment provides added interest. SATB 20c

IT'S A BIG, WIDE WONDERFUL WORLD — One of Roy Ringwald's most exciting arrangements, here is a thrilling song to use as an opening selection. The challenging four-hand piano part will also show off your accompanists to good advantage. SATB 30c

WHAT MAKES A GOOD AMERICAN? — Livingston Gearhart's engaging choral setting of one of the catchy tunes from the "Little Songs About Big Subjects" series. Teen Chorus Series. SA(T)B 25c

CAMPTOWN RACES — "And there they go!" Stephen Foster might not recognize it, but your chorus will have a lot of fun with Robert MacKinnon's lively setting. SATB 20c.

DIDN'T MY LORD DELIVER DANIEL — Walter Ehret's dramatic setting of this thrilling spiritual. SATB 20c



HOLY LORD GOD OF HOSTS — A brilliant new festival anthem by Florence Jolley arranged and edited by Lara Hoggard. Particularly good for large choruses. SATB with piano and organ accompaniment 20c. Optional brass and percussion accompaniment \$1.50

I LOVE THEE — (Ich Liebe Dich) — Grieg's immortal love song, beautifully set for mixed voices by Stuart Churchill with new English text by Frank Cunkle. SATB 20c.

AUTUMN LEAVES — This poignant song achieved its original popularity in France and has now become an American "standard" of great charm. Hauntingly arranged by Leo Arnaud, "Autumn Leaves" is natural program music for fall — and equally good in spring as part of any review of the school year. SATB 25c

OPEN YOUR HEART TO SPRING — A delightful new selection combined with a lilting melody to provide a refreshingly different salute to the new season. Harry Simeone's setting incorporates an infectious "shuffle rhythm" beat that adds to the song's gay feeling. SATB 20c

WRITE FOR SPECIAL "10th ANNIVERSARY" FOLDER
CONTAINING COMPLETE LISTING OF NEW CHORAL, BAND,
PIANO AND CHURCH MUSIC PUBLICATIONS.

Shawnee Press inc.
Delaware Water Gap, Pennsylvania

The National Music Council

FOR many years the need of a forum for the nationally active musical interests in the United States, professional, industrial and lay, was felt in numerous quarters. Associations representing these varied national interests had been in existence in some cases for well over a half a century, but there had never been a successful attempt to bring these organizations together in one body, so that their representatives could sit at a council table and discuss national musical problems. The need for such a body was met through the formation of the National Music Council, which was organized as a non-profit membership corporation in April, 1940, the members being limited to nationally active musical associations. Its initial membership of thirteen has now grown to forty-three such organizations, and the total individual membership of these organizations numbers over 800,000.

The prime purpose in creating the Council was the establishment of a national forum for the consideration of musical matters of nationwide importance, where the leaders in musical activities could meet for the free discussion of their problems, and for action on these problems when this is deemed advisable. The Council's activities are continuously directed toward the advancement of American music and the interests of American musicians. As set forth in

its By-Laws, the purposes of the National Music Council are as follows:

1) To provide the member organizations with a forum for the free discussion of problems affecting the national musical life of the country.

2) To speak with one voice for music whenever an authoritative expression of opinion is desirable.

3) To provide for the interchange of information between the various member organizations.

4) To encourage the coordination of efforts of the member organizations, thereby avoiding duplication or conflict.

5) To organize exploratory surveys or fact-finding commissions whenever the Council shall deem them necessary for the solution of important problems.

6) To encourage the development and appreciation of the art of music and to foster the highest ethical standards in the professions and industries.

The National Music Council has made its membership conscious of the vast extent of organized musical activity throughout the U.S., and has acquainted its members with the objectives and activities of the many and varied interests through which our musical life functions. It has shown that all these varied interests are, to a greater or lesser degree, dependent on each other. It has established a means of ready communication between its member organizations, and has set up a national forum for the interchange of ideas and for discussion. It has become a power to the end that the influence of music shall be strengthened in the nation's life, and that music shall continue to hold the high position it occupies and deserves in the nation's culture. For the first time in our country such a forum, embracing leaders in all musical activ-



Edwin Hughes

ities, has been made possible through the establishment of the Council.

General Meetings of the Council take place at least twice each year, and additional meetings may be called. The Executive Committee meets once each month, except during the summer. Attending the General Meetings are the presidents of the member organizations or their representatives, authorized to act for their organizations. Subjects of national musical interest and significance are submitted by member organizations for discussion and possible action at the General Meetings.

The Council has, on request, assisted and advised the following Federal government departments in matters pertaining to music: State Department, War Department, Navy Department, Veteran's Administration, Department of the Army and the U.S. Maritime Commission.

The Council's Annual Surveys of Major Symphony Orchestra Programs, published each season since 1939-40, present the only continuous statistical record of how the American composer has fared on these programs during that period. Surveys have also been published on the Availability of Orchestra Scores to Conductors; English Translations in Current Opera Productions; Latin-American Compositions on Major Symphony Orchestra Pro-

(Continued on page 92)

This report on the National Music Council was prepared exclusively for MUSIC JOURNAL by Edwin Hughes, first President and now Executive Secretary of the Council. Mr. Hughes is well known as a pianist and teacher, and has since 1942 been President of The Bohemians, New York's celebrated Musicians' Club. He is also Vice-President of the Leschetizky Association of America and a member of the ANTA Music Panel.

America's Musical Growing Pains

As Recalled by
DAVID MANNES

NOW a gentleman of ninety, David Mannes, violinist, conductor, teacher, looks back over the last seventy-five years of his life,—so closely linked to the musical life of America, especially that of New York City.

Scenes of long by-gone events, of New York institutions, of buildings long torn down, roll by as David Mannes remembers. At fifteen, young David found his first job as budding violinist at the Union Square Theatre in an orchestra composed of ten musicians,—under the direction of Henry Tissington. If the pay was almost non-existent, the fact that such stars as Richard Mansfield, Clara Morris and Fanny Ward—all members of that theatre's Palmer's Stock Company—could at least be heard, if not actually seen from the orchestra-pit, amply compensated for this.

Less "culturally charged" was one of David's next engagements at the Walhalla Hall. His recollections of this phase of his artistic life recall the lurid features of Edwardian tabloids. At one particular instant, the Coal Shovelers Association were giving their annual ball at Walhalla Hall. Mannes, as member of Carey's Band, was just about to begin a solo passage in a dance number when there was an ear-piercing scream. Lights were turned out immediately. Into the tense silence young Mannes heard the hiss of Carey, his boss: "Play on, play on, you little . . .". Automatically the young violinist went on with his solo, disregarding the pitch-darkness and the general din which had set in on the dance floor below. By the time the lights went on again a man had been stabbed and carried out of the hall. But the arrival of the Police broke

up the party,—and the ball was over; so was David's association with Carey and his Band.

His dream of that time,—to play good music in a good orchestra under a conductor of the stature of Leopold Damrosch or Theodore Thomas, the two musical rivals of that day,—was far from being realized. But young Mannes kept busy.

Engagements with the Lillian Conway Opera Company, though financially disastrous, brought the young musician into closer contact with the kind of music he was aspiring to play. A season of light opera under the eminent Victor Herbert and a winter season at the less eminent Koster and Bial's Music Hall (a com-

bination vaudeville and dance-hall) followed.

To bolster his financial returns from these engagements, Mannes would accept additional jobs after an evening's performance. One of these, a one-night stand as a member of a large orchestra which played at the Metropolitan Opera House for Klunder's Flower Show, brought the young man, momentarily, closer to his goal; for this orchestra was conducted by Franch Damrosch, one of Leopold Damrosch's sons. But, Mr. Mannes mused smilingly, to report that he was discovered on the spot would be far from true.

Back he went from his one night
(Continued on page 91)



David Mannes playing for his young friends and pupils

Commemorating
50 YEARS
of M.E.N.C. inspiration
to young musicians



Few in education can match the Bandmaster's ability to add enduring pleasure to young lives. Throughout the nation, teachers, professional musicians, and amateurs contribute much to the rising cultural levels of society. And each of them can look back to the fondly remembered leader who gave the first insight into the joys of musical participation.

Nurturing a love for music is an undertaking that demands the very best in a teacher. Buescher salutes you who devote your lives to musical education. It has always been stimulating to work with you in developing educational material and providing the instruments that encourage young musicians to do their best. May your future, and that of M.E.N.C., be even greater than the commendable past.



PRONOUNCED
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 ELKHART, INDIANA**

TRIBUTES TO M.E.N.C.

(Continued from page 9)

Valparaiso, Indiana. He was engaged for aeronautical research in America, and when packing was advised by his friends to leave his cello in Germany "because there would be no use for a cello in America except for fire-wood." He brought it along anyway and was soon playing in a string quartet! He still expresses amazement at the musical culture he has found in the United States, especially among our youthful students. Much of this enthusiasm can be traced to the activities of the Music Educators National Conference through the years.

—JOSEPH E. MADDY
National Music Camp, Michigan

who have attended previously know that it is the finest and quickest way to keep abreast with new trends and practices; it adds to personal prestige



Hazel B. Morgan

WHILE the Fiftieth Anniversary Convention may be the first Music Educators National Conference session attended by some, others will have attended State, Division and National meetings since they entered the profession. Those

in your local community and affords an opportunity to know the leaders in music education and establish friendships which will last. It gives

added meaning to material you have read or used if you can chat with persons whose names you have seen in print many times. Remember that the new-comer to the profession is tremendously important. We are anxious to meet you because we need your fresh viewpoints and enthusiasm.

I attended my first MENC while I was a college student. It was a thrilling experience for me while still in my teens to observe demonstration lessons by Mabelle Glenn and Hollis Dann, to sit next to Peter Dykema and Osbourne McConathy while Will Earhart directed us in singing and C. H. Congdon played the tympani in the accompanying orchestra. I know I learned many "tricks of the trade" but the vision I caught of the deep meaning and power of music has been one of the most important factors in my professional life. Today there is still a sincerity and a spirituality which can be felt and caught by being close to dedicated music educators. It has been said that a vision without a task makes one a visionary and that a task without a vision makes

New Works for Band

PRELUDE AND FUGUE

by Johann Sebastian Bach

From the great Organ master's "8 Little Preludes and Fugues" Roland L. Moehlmann has deftly scored a completely effective program number.

"A" (Symphonic) (Complete with Full Score).....\$9.00
"B" (Concert) (Complete with Full Score)..... 7.50
"C" (Full) (Complete with Full Score)..... 6.00

Class C

Time 5½ Min.

LITTLE SCOTCH SUITE

by Leroy Jackson

The newest in the highly popular "Red and Gold" band series. Very simple to prepare and perform while retaining its high performance value.

"C" Band (Augmented) with Full Score.....\$6.00

Class D

Time 5 Min.

CAPISTRANO

by Ernest O. Caneva

A new easy overture by the well-known composer for band. Varied moods and tempos — extremely playable.

"A" (Symphonic) (Complete with Full Score).....\$9.00
"B" (Concert) (Complete with Full Score)..... 7.50
"C" (Full) (Complete with Full Score)..... 6.00

Class C

Time 4¾ Min.

Write
for
examination
Scores
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one a drudge. Goodness knows that no one in teaching works harder than the music teacher;—we can only survive the task if the vision is clear and meaningful.

—HAZEL B. MORGAN
*Northwestern University,
Evanston, Illinois*

EVERYONE connected with the advancement of music in America is thrilled by the Golden Anniversary of the Music Educators National Conference, and this naturally includes past officers and workers of all kinds. The practical co-operation of the *Music Journal* is fully appreciated, not only as regards this April issue, dedicated to MENC, but covering the entire editorial and advertising policy of this valuable magazine, which is now reaching far beyond the educational field itself and appealing to actual and potential music lovers of every type.

—MARGUERITE V. HOOD
*University of Michigan
Ann Arbor*

THE basic principle of the Music Educators National Conference is that music shall "do something" for the child. In the early days of the M.E.N.C. development, Dr. Karl Gehrken coined the slogan, "Music for every child—Every child for music," which has had a pivot position for many years in the minds of music educators.

According to the surveys, a majority of the elementary public schools provide music for their children. The Music Educators National Conference has, during the last five decades, gained the reputation of being one of the foremost, if not the foremost, exponent of encouragement to music educators in fostering and developing the natural interests of children in music.

The M.E.N.C. has recommended that through the medium of a variety of appropriate music, and the direction of good teaching, children can experience high enthusiasm and a will to work that go hand in hand,—certainly a democratic as well as important idealistic concept of the function of music.

We are highly appreciative of the fifty years of existence of the

M.E.N.C., and its services to the schools of the nation. It is deserving of golden anniversary congratulations!

—SILAS L. BOYD
*N. Y. College for Teachers,
Buffalo*

THE Music Educators National Conference began as a group of rugged individualists met together to share their ideas on how music should be taught in our schools. Men like Hollis Dann, Thaddeus P. Giddings and Karl W. Gehrken expounded their principles and methods, each attracting many devoted disciples. The leaders of the music education profession were vitally interested in the beginning and basic approach to music and therefore gave much attention to the elementary schools.

Today we are in an age of specialization, the very nature of which is not beginnings but rather the development of higher technics. Thus those training for the music education profession now aim at the better high school and college positions,

THE SECOND **BELFRY BOOK** for Junior Choir Unison and two-part singing

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with performance for their own musical satisfaction taking time from teaching. Facing the fact that in ten years we expect to have 23% more pupils in American elementary schools and the fact that fewer teachers are interested in and preparing for work in the elementary schools, doesn't this mean that the musical level of even the high school and the college must fall if this whole new crop of elementary school pupils is short-changed in its opportunity to gain basic musical understanding at the very time the child is ready for the seed to be planted and when it has the necessary time to develop soundly? I believe the profession must focus its attention upon the development of the general music practitioner who can give to every elementary child before he leaves the sixth grade the necessary experience in learning how to read the language of music as well as actual contact with every means of producing musical sound that can be made available. With such a background the next 50 years of music education can realize

even higher standards than are today dreamed of.

—ARTHUR L. WILLIAMS
Oberlin College, Ohio

development of the use of music for better international understanding.

—ALBERT P. STEWART
Purdue University, Indiana

THE Music Educators National Conference is a common meeting-ground for the musical leadership of our Nation. It is always well to meet people of kindred ideals and responsibilities and to exchange impressions, thoughts and experiences. As a member of the MENC for a good many years it has, however, been my contention that those of us concerned primarily with the use of music for the enjoyment of people, as perhaps contrasted with music as an educational function, might benefit more if there were expanded opportunity for open discussion sessions and round tables on these subjects. Specifically, I am referring to the college glee club, choir, orchestra and band, and the High School musical organizations classified as extra-curricular activities. This is also the case in the further

IT HAS been my pleasure to attend a few of the inspiring National and regional Conferences of MENC; but my closest contact is through the Oklahoma State Association. It is there that I have watched a great number of music projects brought to successful completion in behalf of the children of Oklahoma.

The entire program of MENC, at state, regional and national levels, deserves a great deal of commendation and the whole-hearted support of music teachers.

—MAX A. MITCHELL,
Oklahoma A. & M.,
Stillwater, Oklahoma.

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and hastening the growth of school music teaching as a profession. Through the stimulation and guidance of M.E.N.C., music educators have won honorable recognition in the educational world and have earned the respect and appreciation of musical artists and performers. Here at Indiana University it has been amazing to see the wholesome development of professional interest among our music education majors as a result of their membership in a student chapter of M.E.N.C.

—WILFRED C. BAIN
Indiana University, Bloomington

FINANCIAL figures recently released indicate that the music industry now ranks third in the American economy. Much of the credit for the phenomenal growth in music may be attributed to music education and all its ramifications. M.E.N.C. has contributed mightily, serving, as it does, all of the phases of music. It has been a great satisfaction to have witnessed the growth and influence of this great organization through the years. I am sure

that the St. Louis meeting will even surpass the high level of previous conventions.

—ALBERT LUKKEN
University of Tulsa, Oklahoma

HAVING been a music educator in the public schools for only five years before returning to college for an advanced degree, I am not too well versed in the details of the M.E.N.C. However, I do know from experience that the work the M.E.N.C. does for music educators and for music education is invaluable. It should have the wholehearted support of all music educators and of all school administrators.

The M.E.N.C. has put music education on a firm footing, and sees to it that it maintains its position in the overall plan of American education.

May the high esteem in which the M.E.N.C. is now held be maintained for many succeeding generations of musicians!

—RICHARD W. MELVIN
Indiana University, Bloomington

THE music teacher in training is surrounded by a veritable colony of young hopefuls, all with the same idea. Profession? Music Teacher! Then comes graduation, the first job, and often with it a new sense of loneliness,—and some doubt. "Perhaps," he thinks, "this profession of mine is a bit too nearly unique."

Lugging clothes and doubts, he takes off for his first MENC meeting. Here in action are the people who wrote the books studied, the music played. Here the high brass admired from afar, intelligent, able, professionals all! "These are my associates. What's my profession? Music Teacher!"

—ROBERT C. GILMORE, Louisiana
(Columbia University)

THERE is something sobering and a little frightening about one's first teaching position that is related to feeling cut off from the understanding paternalism of a college and starting off on one's own. Just about the time I was sure that all my problems were unique and

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impossible I got my first issue of the *MENC Journal*, and with it the reassurance that, far from being alone, I was now a part of a great group of music educators with similar problems, to whom I could go for help and advice. Subsequent conventions and associations have proved this to be one of the assets I prize most in belonging to MENC.

—MARGARET SHELLEY, Nebraska
(Columbia University)

A \$1000 award is offered by Tami-ment Institute for an original string quartet, which must be submitted by May 1st. Rules governing the contest may be secured through the Institute, 7 East 15th Street, New York.

Commencing June 7, Louisiana State University's summer session provides instruction in all branches of musical training and education, under the guidance of the regular faculty, with credit afforded to students working toward their Bachelor or Master of Music degrees.

SHIRLEY BOOTH RECOMMENDS MUSIC

(Continued from page 11)

called *He Had Refinement*,—"a gentleman to his fingernails was he.")

The curious thing about *By the Beautiful Sea* was that the entire show contained only a snatch of the Harry Carroll tune from which it took its name. There was a "Sea Song" in it, but with entirely different words and music. She didn't sing a duet with her leading man, Wilbur Evans, but stood adoringly, grooved in his arm, while his big voice boomed out. Her *pièce de résistance* was the *Good Old Summer Time*, sung in counterpoint to a tune called *Coney Island Boat*, and she also did a "Specialty," playing a nauseating brat that sang "Please don't send me down a baby brother, because if you do I'll send him right back up to you." She also did a reprise of *I've Been Alone too Long*.

Movie fans may remember that in the picture, *About Mrs. Leslie*, Shirley Booth represented a night-club singer who attracted a lonely rich man. Here again she used her musi-

cal background when she sang the Fields-McHugh song, *I'm in the Mood for Love*, and also one of Frank Loesser's ditties.

"So music," says Miss Booth, "has actually been something more than a background to my stage and screen work. I have always welcomed the chance to do a bit of singing, for what music does for an actress is to emphasize the importance of timing, and that is the real rhythm of any characterization, whether it is in drama or in comedy." ▶▶▶

The fourth annual Music Festival Tour, under the guidance of Dr. Henry W. Levinger, editor of the *Musical Courier*, offers an interesting trip for music lovers and students. Some of the tour's highlights are the Holland Festival, Glyndebourne Opera, Rome Open-Air Opera and Verona Lyric Season, as well as the Salzburg, Munich, Lucerne and Edinburgh Festivals.

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MUSIC ON THE AIR

(Continued from page 60)

long been neglected in favor of mass entertainment on approximately a kindergarten level throughout the entire day and night. Not that he sneers at all wide-screen, spectacular TV productions; he watches television when a special program is featured and his children may enjoy *Howdy Doody* as well as the *Nutcracker Suite*.

The Good Music station, of course, has not found its counterpart on TV nor will it ever, perhaps. There is no substitute for the simple enjoyment brought about by listening to fine music. Music remains one of the few realities left to us in an age that has been wooed by gadget-happy manufacturers seeking to eliminate all the magic that comes with individual imagination and interpretation.

If you expect to hear just symphonies, dirges and full length operas on your Good Music station, you're in for a big surprise. The Program Director in each station is attuned to the tastes and likes of its

audience and arranges his schedule to meet the popular demand of the majority. Gershwin, Kern, Rodgers and Hammerstein are heard along with Bach, Beethoven, Bartok and Menotti. On every Good Music station there is at least one Jazz concert a week, as well as programs aimed at the youngest listener in the house.

The final proof of the success of any station is to be measured in listener response. Mail and phone calls are tremendously indicative of the job these Good Music stations are doing across the country. As one listener wrote to the Good Music station in Boston,—WCRB: "I am delighted to hear such fine music on your station. You will be pleased to know that I have gone out of my way to patronize your sponsors in appreciation of their helping to bring such fine music to the people of Boston."

A young research chemist in Philadelphia summed up the whole situation in a few well chosen words: "I don't know where you people have been all my life but I certainly hope you're here to stay." >>>

The tenth anniversary season of the Fred Waring Music Workshop, at Delaware Water Gap, Pa., promises to be the most varied, instructive and stimulating in its history. Since its inception, this Workshop has provided a unique meeting-ground for the music educator and professional musician. Its stated objectives have been to encourage increased participation in music, thereby making music an important adjunct to good living for more people. To achieve these ends, the Waring Workshop has pioneered in developing, and presenting for educational use, rehearsal and instructional techniques based on the accumulated professional experience of Fred Waring and his associates. The summer session begins June 17th. Details are available on application to the Fred Waring Music Workshop, Delaware Water Gap, Pa.

The University of North Carolina, Chapel Hill, is offering a summer session composed of two terms. The first term begins June 7, the second, July 14.

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Musical Beauty or Ugliness?

GUSTAVE L. BECKER

AN intensely active, nervous and restless age lets not a few people become bored when listening to a sustained *Adagio* by Beethoven! Harold Bauer told a story about a pupil who brought only very brilliant (*Allegro* and *Presto*) pieces for instruction. She was considering the fee that Mr. Bauer charged by the hour,—so she tried to get in as many notes as possible for every dollar's worth of time!

We are in the midst of a complex evolution (or revolution) in matters of musical style, in methods of producing music and in searching for new tone or sound effects. The scientific era seems to merge with the psychological one. Radical changes have appeared! The present generation, more than others of the past, is struggling for freedom from the shackles of the old, obsolete and hampering rules in the creative arts. A craving for spontaneous *self-expression* happily dominates! A number of converging influences are molding a *New Era Music*!

The electrical reproduction of music has done wonders, *but*, with the best phonograph recording (which, alas, monotonously repeats itself) it is still true that what we *ourselves* learn to express, from our inner emotion or desire, is often more satisfying than the average performance by someone else. Of course, on rare occasions we may hear a masterly musical interpretation of some soul-stirring composition, that will fully express what we

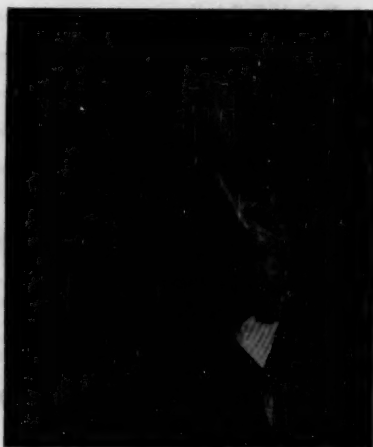
had all along deeply *felt*, but, so far, vainly tried to bring forth.

How seldom though does this happen, especially with some of the modern pianists! They have such marvelous technical ability,—with which to show how *loud* and how *fast* they play! Every pianist should have an adequate knowledge of the dramatic art and of song interpretation. Also, he should be acquainted with the thoughts of the great philosophers,—all working toward a deeper insight and feeling for the dramatic, poetic and emotional content of the musical masterworks. So let us have less Hannon and Czerny, but more of the classics: Bach, Beethoven, Mozart, Schumann, Schubert, Brahms,—as well as the best of such moderns as Debussy, Ravel, Cyril Scott, Scriabin and the later Scandinavian composers;—even the much neglected Grieg is good to listen to!

It is curious to note that there were composers, active during the 16th and 17th centuries, producing "out of key," cross-related and chromatic harmonies as, more recently,

did Wagner, Debussy, Stravinsky, Dukas and others. These earlier composers—then also called "Extremists"—were soon forgotten and even condemned! Musicologists have discovered most interesting work of that period by Heinrich Schütz, the Prince of Venosa, Monteverdi and others. They were the Schoenbergs and Stravinskys of *their* age! In 1550, a Roman Priest—Don Nicola Vicentino—experimented extensively with what was called "Enharmonic Music," which employed quarter tones—half-way between the usual half-steps. (He built an "Ardorgano," with six keyboards to demonstrate his system.) Schoenberg's "Linear" counterpoint had its parallel in Okeghem, Josquin de Prés, Obrecht and others, living in the 15th century. The "whole-tone" scale, often used by Debussy and other composers, was already employed in some of the early church music;—it also was native to the Island of Java. It is odd that Bach was more free and "modern" in his use of harmonic combinations and progressions than was Beethoven!

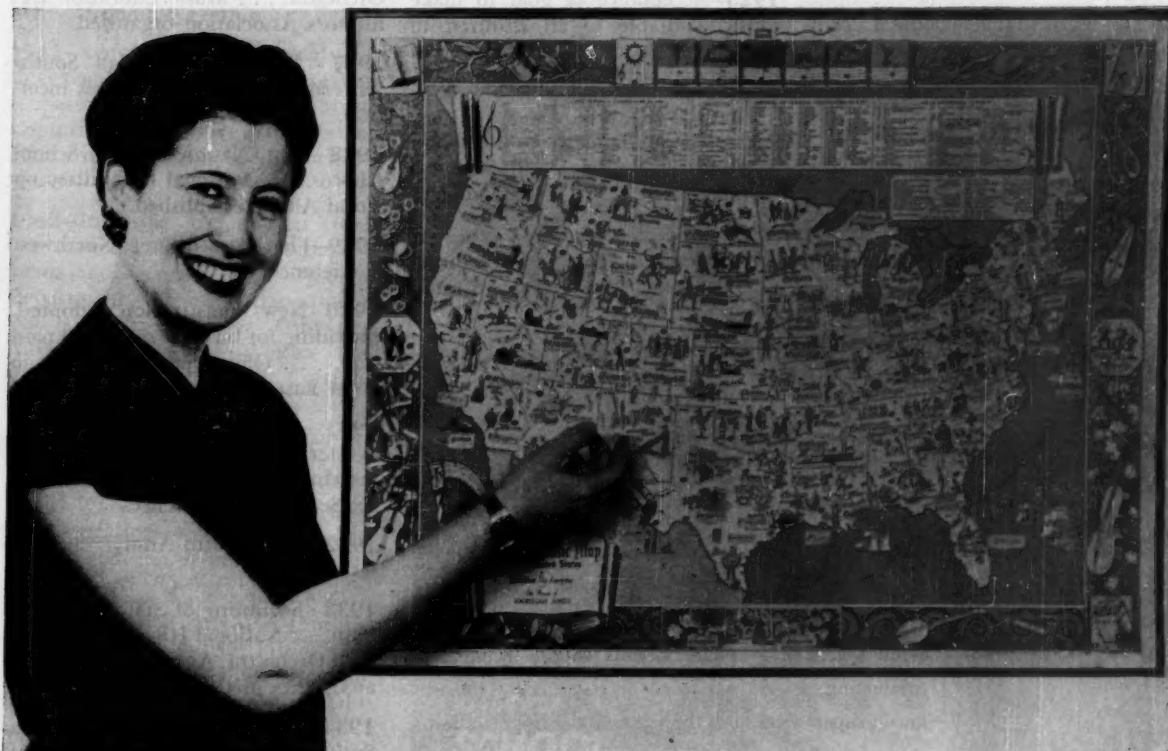
Art development has its periods of repose. Yet with each "Renaissance" something better and more comprehensive is added. Leichten-tritt, the famous musicologist, says: "Music is a living organism, not developing merely according to the fancies of the individual, but following an inherent *law*." There may be a reaction from the exaggeration and distortions of "ultra-modern" music, toward "normalcy," just as it has happened in past cycles. But, from it all, there will be retained a residue of valuable *new* effects, available, in addition to that which is (and always was) good,—based on the "eternal verities"! These new resources, as well as the liberation from *unreasonably* restrictive rules, should lead to a more complete musical expression of life's *impressions*,—involving our now so much more complex emotions. Any composer craving for originality has two paths, at least, to select from: 1st, the normal and healthy one,—leading to increased exuberance of expression, with greater enrichment of resources; and 2nd, the abnormal, unhealthy one, leading to distortion and exaggeration of what is normal or natural—resulting inevitably in a *Cult of Ugliness!* ▶▶▶



—Photo by Fred A. Hamel

The author of this article, now approaching his middle nineties, has been known and loved for many years as a teacher, pianist and composer. His views on creative music, past and present, deserve respectful attention. Mr. Becker, at the time of writing, was still active in his New York studio.

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SIGNIFICANT M.E.N.C. DATES

(Continued from page 5)

1920—State Advisory Committees established. . . . Need recognized for giving special attention to music in rural schools.

1921—Educational Council completes Standard Course in Music for Elementary Grades and Training Courses for Supervisors (later published as Bulletin No. 1).

1922—Southern Conference for Music Education organized. . . . First

National Music Supervisors Orchestra gives concert with sixth National Music Supervisors Chorus.

1923—Acceptance of goal to make music available to all children in the schools indicated by introduction of slogan "Music for Every Child—Every Child for Music."

1924—Biennial plan proposed for meeting of National and Sectional Conferences.

1925—First National High School Band Contest, sponsored by MENC Committee on Instrumental Affairs and National Bureau for the Advancement of Music.

1926—First National High School Orchestra. . . . Music Education Exhibitors Association organized.

1927—North Central and Southwestern Conferences hold first meetings.

1928—First National High School Chorus. . . . National Committee on Vocal Affairs established.

1929—First meeting of Northwest Conference.

1930—New constitution adopted, providing for business office and paid staff. . . . Office opened in Chicago at 64 East Jackson Boulevard.

1931—California-Western (now Western) Conference holds first meeting, completing the circuit of six Sectional Conferences.

1932—Twenty-fifth Anniversary Observance.

1933—Beginning of State Affiliation Plan. . . . National High School Band and Orchestra Associations become auxiliaries of the Conference.

1934—Name changed from Music Supervisors National Conference to Music Educators National Conference. . . . Emergence of music education as a profession.

1935—More States become interested in MENC State Affiliation Plan.

1936—Great convention in New York City marks upswing in organized effort. . . . Further development of nationwide participation in MENC Committee program.

1937—State Affiliation Plan progresses. Early participants: Louisiana, Ohio, Delaware, Michigan, Connecticut, Illinois, Missouri, Colorado, Alaska, Florida, Georgia, Idaho, Kansas, Massachusetts, Kentucky, Maine, Minnesota.

1938—National school music competitions divided into ten regions, supervised by regional boards. . . . MENC officially invited to become a department of NEA.

1939—Increasing acceptance of music as a factor in general education.

1940—MENC becomes the Depart-

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ment of Music of the National Education Association. . . . Beginning of cooperation with Pan-American Union and State Department in "Good Neighbor" program. . . . First meeting of College Band Directors Conference as an outgrowth of the MENC Committee on College Bands.

1941—State, division and national dues combined. . . . Climax of participation in National School Music Competition-Festivals as finals for State competitions held in nearly all States.

1942—Intensive cooperation with Government and Military Departments and agencies, especially State Department, Treasury Department, War Department, Joint Army and Navy Committee on Welfare and Recreation, Library of Congress Music Division.

1943—"Wartime" meetings held by the six MENC Divisions.

1944—Wartime Division and National meetings continue. . . . Preliminary edition of first *Music Education Source Book*.

1945—Six MENC Division Consultants Councils (the "Six Fifties") replace Division Conventions and lay foundation for post-war Music Education Advancement Program.

1946—First State Presidents' National Assembly. . . . Interim issue of *Music Education Source Book* published.

1947—Completion of *Music Education Source Book*, representing the work of nearly 2000 participants in the three periods of the State-Division-National curriculum committee organization. . . . Student membership plan established; first chapters enrolled.

1948—Music Education Advancement Program continues. . . . MENC publication program expanded.

1949—MENC begins active cooperation with UNESCO. . . . College Band Directors Conference adopts Constitution as College Band Directors National Association, an associated organization of the MENC.

1950—Child's Bill of Rights adopted. Third major revision of MENC Constitution and By-laws.

1951—MENC Washington office opened in NEA headquarters. . . .

"Music in American Education" program initiated.

1952—MENC Board of Directors votes to consolidate Chicago office with Washington office in NEA Building "as soon as expedient."

1953—Many MENC members participate in UNESCO-sponsored International Music Education Conference in Brussels, Belgium, where International Society of Music Education is organized. . . . First issue of *Journal of Research in Music Education*.

1954—All States represented at State Presidents' National Assembly. . . . Music Education Exhibitors Association

adopts new Constitution and becomes Music Industry Council of the MENC. . . . MENC appointed to United States National Commission on UNESCO.


1955—Two major MENC books published: *Music in American Education* (Source Book Two); *Music Buildings, Rooms and Equipment*. . . . MENC becomes member of National Music Council. . . . Joint planning announced by the respective Anniversary Commissions for the one-hundredth anniversary of the National Education Association and the fiftieth anniversary of the MENC.

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MUSIC EDUCATION THROUGH HISTORY

(Continued from page 13)

solid note. He is then reminded by the teacher that he has experienced the same thing in his physical response to rhythm. That is, sometimes he stepped twice or clapped three times while he sang only one tone. The relative value of notes being thus experienced, discovered and explained, they begin to have definite meaning for him.

In much the same way the child

learns the pitch representations. Guido long ago felt the need of a system to represent relative and absolute pitches and devised the *sol-fa* syllables and letter names. Since then, the *sol-fa* syllables have been associated with the training of singers and the letters with training of instrumentalists.

Part-singing is begun in music education as soon as the child can fol-

low a single melody independently. In this respect, music education is following the natural pattern of man's earlier development from simple melody to parts. The best approach in training the child to read parts independently is through simple imitation, particularly in the unison, octave, fourth and fifth. It is interesting that these intervals are the same as those used in *organum*,—man's first attempt in combining tones. Harmony came last in the order of musical development, just as it does in the musical training of the child today.

Man probably first used his voice and hands in imitative response to the melody and rhythm of his natural environment. The invention of drums and other percussion instruments probably derived from the practice of clapping the hands. In much the same way wind instruments, such as flutes and reeds, were an extension of the voice, giving it greater amplification and variations of quality. String instruments probably originated from the hunter's bow, strings first being plucked, then vibrated by a bow of horse-hair or other material.

Early Instruments

Around 5,000 B.C., music was already well developed, and musical instruments played a definite part in this development. Among the known instruments of the earliest civilizations were the drum, pipe, harp, lyre, lute, flute, trumpet, timbrel and rattle. Centuries passed, however, before other instruments we know today were developed.

In comparison with the development of vocal music, instrumental music was slow. The reason is that from the beginning of the Christian era all musical instruments were prohibited in the worship service,—the logic being that instruments were man-made and associated with fleshly pleasure, whereas the voice is God-made and therefore sacred. But whatever the cause of their belated growth, instruments originally were used only as accompaniments for the voice and simply duplicated the voice parts. Musicians seemed slow in recognizing the individuality, independence and varied timbres of beauty possible from the use of many instruments and their combinations.

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The organ was the first of the early musical instruments to develop with any marked rapidity as an independent expression. About the fourth century it found its way into the worship service as an accompanying instrument. By 1429 it had developed into an instrument with forty stops and three keyboards. This "king of instruments" pioneered for independent instrumental music. Following the development of the organ came the clavichord, the harpsichord and the piano. Orchestral music came into its own during the seventeenth century, with its wonderful potentialities for combining instruments of different quality, range and flexibility. From the seventeenth century on, the growth and development of instruments and instrumental music has been phenomenal, perhaps making more progress in a given length of time than any other phase of music.

Percussion Comes First

In music education today, training in instrumental music begins with the drum and similar instruments, paralleling man's first experiences. The intensive use of percussion instruments in the lower grades develops a feeling for rhythm,—so fundamental in comprehending order and design in music. Furthermore, such instruments demand the use of only the larger muscles and thus help avoid the problems involved in co-ordination. As teeth, lips and the smaller muscles develop, other instruments are introduced through class-room instruction. The result of such graded instruction may be seen in superior high school bands and orchestras.

Because the physical problems in manipulation of the instrument are not so great, the study of the piano can be begun, and frequently is, at a much earlier age than most other instruments. Instruments played by plucking the strings involve an activity too intricate physically for the child. However, the recent appearance of the Autoharp—an instrument in which chord combinations are possible simply by pressing buttons—is a modern adaptation to the plucked string and is a very popular accompanying instrument in the grades. It is easy for the child to manipulate and is a great aid in

hearing fundamental harmonies. Although stringed instruments using the bow, such as the violin or viola, are very difficult to master, they are frequently begun by children in the fifth and sixth grades, along with the other instruments.

While alphabetical writing developed comparatively early in man's history, symbols for writing music came much later. Not until the time of Guido d'Arezzo, in the tenth century A.D., did we find any elaborate system of musical notation.

Among the many inventions attributed to Guido are the staff, clefs and solmization. Musical notation developed with great rapidity during and immediately following the time of Guido.

Part-writing and singing—technically known as *organum* or *diaphony*—also appeared about the time of Guido. This consisted of parallel melodies progressing in the unison, octave, fourth and fifth. This system, which was very limited harmonically, gave way to the weaving of mel-

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odies around a given tune called the *cantus firmus*. This first employed a well-known liturgical melody, the use of which helped in the acceptance of the new style. Later, original melodies were employed. The culmination of these early attempts at part-writing was the weaving of melodies together in an intricate and ingenious manner known as the contrapuntal style. Imitation was much in evidence, and it is interesting that the favorite intervals were those used in *organum*, namely,

the unison, octave, fourth and fifth. Following the contrapuntal era, great strides were made in the development of other musical forms, largely instrumental, and expressed through the harmonic idiom.

Man's development in creating music for his voice and instruments and contriving a system of signs for writing music is paralleled in the training of the child today in music education. The child's creative interest is developed by the music educator, who encourages him to create a

new stanza to a familiar song, or to finish the last portion of a given couplet; or allows him to add the consequent to a given antecedent, or to sing an original tune to his own words. The child is further encouraged to make and play his own musical instrument. In all these creative activities, he is simply following the paths blazed by early man.

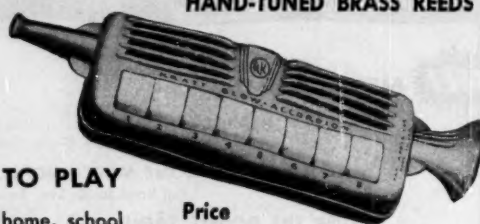
Importance of Listening

Since the ear is intimately involved in learning to play, sing or listen to music, it plays an important part in music education. The troubadours, the first touring artists, recognized the importance of the ear and gave public concerts to listening audiences. Mystery and miracle plays, employing both vocal and instrumental music, were given before large street audiences. The importance of trained listeners also has been recognized by modern music educators, for modern troubadours are more in demand than ever,—bands, orchestras, choirs, oratorios and operas which may be seen and heard on the stage or over television and radio. Training in musical listening is thus an extremely important (and, as a rule, a very popular) phase of music education through the primary and secondary school years.

Music has played a vivid and fundamental part in human development, beginning with man's first efforts to imitate through his voice or crude instruments the music he heard in the natural world around him, and woven through the ages into the human fabric of man's subsequent development. Aware of these truths, music educators seek to incorporate the experiences of the ages into their systematic training programs. In their methods and techniques, they follow the same deeply worn paths over which generations since the beginning of civilization have traveled, recognizing that the cultural traits of the human race, so fundamental and important, are available for discovery and development, like a rich vein of precious ore in modern youth as well. Singing, rhythmic, instrumental, creative and listening activities form the basis of the modern music education program. They are not new and untried, but old and well proved. >>>

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SHALL WE TEACH POPULAR MUSIC?

(Continued from page 58)

of being careless without the intoxicating influence of popular music. The teacher, not convinced, would shuffle through the music on top of our piano. She never did find any of the "awful" stuff in our house, for Mother kept the few pieces of popular sheet music she owned in a secret place, away from the eagle eye of my teacher, and perhaps also away from the eager fingers of her daughter. Consequently I never did much sight-reading and when confronted with a popular song at a party I was embarrassed by my inability to cope with the swing rhythms. If my teacher had given me some assistance in reading this music, I would have derived more pleasure from my study, and our pupil-teacher relationship would have been far better because of her sympathetic understanding that popular music was also at that time a necessary part of my life.

In some students this denial of popular tunes often creates a strong aversion to what they call "dead" music. When they become adults, they completely avoid listening to anything more complicated than a simple melody. As classical teachers, however, we must avoid letting the pendulum swing so far over that it is hardly discernible where our loyalty lies. Then, too, we must not pretend to be authorities on the latest trends in popular music. If we should come across exceptionally good talent for the entertainment field, we should certainly be honest enough to send such a pupil to an expert for further development as a pop pianist.

Today's serious teacher has the double task of not only keeping her table full of attractive staple dishes but having within easy reach, for those who should have a craving for the fruit of popular music, a side-board well laden with this fruit. I have a standing offer to my students that whenever they are ready they may give a public recital of pop music. So far not one of them has had the enthusiasm to stick to a popular piece long enough to make it acceptable for recital performance; yet last year alone we gave four

public recitals of serious music, including one program of compositions all written before 1900.

The era of the tyrant teacher is over, and the sooner we recognize this fact the greater will be our success. Today it is not only our task to teach our students but to lead them to enjoy and love what they are being taught. A real help toward this end is the acceptance and recognition of the place popular music occupies in the lives of the young people we are teaching. ▶▶▶

The Transylvania Music Camp of the Brevard Music Center, Brevard, North Carolina, provides a combination of musical studies and recreational activities. Designed for boys and girls of 12 through 20 years of age, Transylvania offers a complete curriculum in orchestra, band, chorus ensemble and theory, with participation in one of the major groups. Additional, detailed information can be obtained by writing to James Christian Pfohl, Director of the Camp.



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PROBLEMS AND IDEALS OF A CHORAL ACCOMPANIST

(Continued from page 51)

less obvious. It also eliminates the ugliness of the upright position of the music, as well as giving the accompanist a better view of the director. He should mark the most convenient places in the music to turn the pages, and again try to memorize some of the easier pages to help reduce the amount of page turning.

5. Respect. Once the accompanist has understood and achieved these four aims of accompanying, he will be well on his way to successfully achieving the last aim of his job: respect. If the accompanist can win the respect of the director, the latter will have confidence in his accompanist, and for the director this is very important. If he can rely on his accompanist at all times, it eases his worries during performance and he thus can give his undivided attention to the music itself. Of course, the accompanist should gain the re-

spect of the members of the chorus also. To keep a good morale relationship between himself and the members of the chorus is most essential for the good will of the organization. Lastly, besides winning the respect of the director and the members of the chorus, it is the goal of the accompanist to win the respect of the audience. When he has done this, he will receive much satisfaction.

Once the accompanist has these five aims thoroughly in mind, he will begin satisfying the critical audience. As can easily be surmised, he will encounter many problems and frustrations while achieving these aims. Yet these are the expected means toward an end, and the end is the wonderful heart-warming experience of communicating to his audience all of these efforts in the form of an inspired work of art.

Yes, there are many problems in accompanying, but the rewards the accompanist receives as a result of conquering them are well worth the effort. An excellent performance reveals excellent preparation;—conversely, excellent preparation will result in an excellent performance.

ELECTRONIC AND PIPE ORGAN CO-OPERATION

(Continued from page 19)

characteristic of any organ.

However, it should not be assumed that all organ music is interchangeably playable with equally aesthetic results on either type of instrument. Just as the major piano works could not be adequately performed in concert on a spinet piano, so the major organ works cannot be interpreted in concert on an electronic organ. The great music originally composed for the pipe organ is still best projected by it. But as a modern, contemporary organ repertoire grows, with performance on the electronic organ one of the composers' objectives, more and more music will accumulate that sounds better on it than on its honorable ancestor, the pipe organ. Off-hand I would say that works like Liszt's Fantasia on "Ad Nos," Rembke's Sonata, or the major Toccatas and Fugues of Bach, for instance, demand the pipe organ for proper performance. Transcriptions, semi-classics and works of a smaller size and more staccato style, as well as new contemporary music, can be admirably played on the electronic organ. In time to come I suspect they will be classed as different instruments of the same family, like the violin and viola, each with its own quality and atmosphere, and each equally deserving of musical esteem. >>>



Jack Markow

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May 20, 1956 has been designated as "Accordion Day" by the American Accordionists' Association, Inc. The contest for the U.S.A. Olympic Accordionist's trophy, as well as the convention, will be held at the Bar-bizon-Plaza Hotel. The contest winner will appear in conjunction with such accordionists as Eugene Ettore and Carmen Carrozza in a Town Hall concert, to occur that evening. Pietro Deiro, Jr., will serve as chairman.

The 13th American Music Festival, sponsored by the National Gallery of Art, Washington, D. C., will be devoted to five concerts featuring orchestral and chamber music. This festival will be held during the month of May.

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A MUSICAL GIANT ON CANADA'S DOORSTEP

(Continued from page 25)

of good, serious music than does the American, a fact to which Americans in the northern states will enviably attest. Many Canadian composers are beginning to win recognition abroad. Such names as Clermont Pepin, Oskar Morawetz, Harry Somers and Pierre Mercure may not be familiar to Americans at the moment but they are likely to be so in the future. Some time ago, Leopold Stokowski directed an all-Canadian program at Carnegie Hall and critics were profoundly impressed. A similar concert recently given in Paris roused keen enthusiasm.

Canada and Australia

What can the Canadian do to accelerate his country's musical growth? First of all, he must rid his mind of this U.S.A. bogey and stop using the presence of a neighbor as an alibi for his lack of success. He should take a look at Canada's sister dominion, Australia, a country similar in size, population and racial background. Australia lies isolated in the Pacific Ocean. She has no giant to compete with, either on her doorstep or within thousands of miles, yet Australia, up until now, has won no more laurels in music than has Canada.

Canada's musical immaturity must be traced to other reasons than that of her proximity to the United States. For one thing, Canada is young. She needs more people and more money. A good illustration is found in the field of Canadian song-writing. New songs can be made popular only through promotion, but this promotion costs more than the revenue a publisher can hope to win from Canada's small population. Canadian song-writers — men like Shelton Brooks, Geoffrey O'Hara, Alex Kramer and so on — have had to go elsewhere to find the financial backing necessary for success. Only two resident Canadians have ever hit the big time,—Ernest Seitz with *The World Is Waiting for the Sunrise* (words by Canadian Gene Lockhart) and Ruth Lowe with *I'll Never Smile Again*. Both these songs were promoted by American publishers.

Canadian music is badly in need

of a federal subsidy. Unfortunately our government has thus far done virtually nothing to help the musician. Pressure is being brought to bear on Ottawa, however, and hopes for the future are bright. Canada needs more music in her smaller communities. Her musical life is centered perhaps too much in Toronto, which boasts a first rate symphony orchestra, a fine opera company, the famous Mendelssohn Choir and countless other organizations. The trouble is that Toronto, because of her prestige, tends to lure talent from all parts of the country, thus draining the smaller centres dry and, at the same time, creating a traffic jam within her borders.

Above all, Canadian musicians need to develop a new outlook. They must learn to hold their heads high and advertise their wares abroad. They must spend less time trying to write "Canadian" music and more time simply writing good music. They must learn to compose for their own people and not just for themselves. There is a tremendous need in Canada for music that the people can understand, enjoy and use. We need simple, effective compositions for our church choirs, school orchestras and town bands. We need music that will promote interest and activity among the common people and thus build audiences for our professional artists.

When all these things come to pass, Canada will be able to take care of her own talent and develop her own musical individuality. It won't matter then whether there is a giant on the doorstep or not. ▶▶▶

Funds are now being raised at the University of Redlands, California, for the continuation of the Charles Wakefield Cadman Scholarship, which has been twice awarded thus far. Qualifications of candidates, including musical manuscripts, must be submitted to the University before May 15. Detailed information is available from Leslie P. Spelman, director of the University's School of Music.

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In and Out of Tune

SIGMUND SPAETH

ONE of the slogans used by the Music Educators National Conference through the years has been "Music for Everybody," and it is a good one. The question is just how far this admirable sentiment has actually been carried out, not only by music teachers of all kinds, but by artists, critics, amateurs and music lovers in general.

"Everybody" is a big word, and one which seldom can be taken literally. Just how close can the professional purveyors of music really come to reaching the entire population of a country such as ours?

Walter Damrosch used to say that not more than one per cent of American citizens could be considered true music-lovers. He was probably right at the time, and he might still be right, in spite of the fact that more people are now listening to music of some sort than ever before. If one thinks in terms of those who go to good concerts regardless of the reputation of the performers, who support local orchestras and choruses and operatic productions not out of a sense of duty or civic pride but because they are honestly interested in music for its own sake, who buy the best recordings and listen to the best musical broadcasts (television is not even worth mentioning musically) and who perhaps make some effort to participate in music for their own pleasure, the percentage is admittedly very low. It can be proved by the dependable concert audience in practically any community, including even New York and other big musical centres. (The people who turn out only when a "big name" is announced are not to be classed as sincere music-lovers, just as the patrons of a World Series or a championship fight should not necessarily be regarded as true baseball or boxing fans.)

The real reason for our low percentage of dedicated music-lovers is that so little has been done to reach the enormous potential audience that still remains outside the concert hall and the opera house and away from serious music on records and radio. These potential listeners have been allowed to develop an inferiority complex regarding the "classics" (not to speak of contemporary composition) by being either ignored or actively snubbed by those of superior talent and experience.

In every community there is at least a handful of individuals who actually know quite a lot about good music. In too many cases they are musical snobs, who insist on imposing their own superior tastes on their less fortunate fellows. The result is a deadlock, with no advantage to either the experts or the ignoramuses.

The old-fashioned music teacher made the fatal mistake of treating every pupil as an embryo artist, insisting upon a mechanical drudgery which was not only wasted but worse than wasted, for it turned potential enthusiasts into actual enemies of music. Most of them would never have been more than "dubs" in any case, and, as it was, they were deprived of even the possibility of sincere enjoyment.

Exceptional talents do not usually have to be forced to work, and the gifted but lazy ones may be worth some effort. The rest should be encouraged to treat music as a recreation and a hobby, gradually swelling the audience for those who have a right to consider themselves artists.

There is a starting-point of some sort for every potential music-lover, and this may apply to participation as well as mere listening. Our music educators may well apply the oldest and best rule of teaching, "to work from the familiar to the unfamiliar," in making a reality of "Music for Everybody." ▶▶▶



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**DEVELOPMENT OF
TASTE —
A NEGLECTED AREA**

(Continued from page 45)

nection with everything worthwhile
in the past and what is nothing but
commonplace ephemerality.

That this is a peculiarly topical
American problem is evident; there
are plenty of manifestations all about
us that present day mass taste in this
country leaves a great deal to be de-
sired, by any standards of judgment.
At a time when more people have
money to spend and more desire to
establish living groups of their own
than ever before, the country is be-
ing pockmarked by a discouraging
rash of dreary, standardized houses.
At a time when more books are being
published than ever before, there is
more money spent on comic books
than for all the texts used in the
country's primary and secondary
schools, and four times as much as
is being expended on books for li-
braries. In spite of all our attempts
at making good music an inherent
part of a youngster's life, within the
short space of three months recently
the sale of a torch song record was
boosted to proportions that would
swamp all the sales of all the classi-
cal recordings in the Schwann cata-
log. And, sad to say, in order to
achieve some kind of recognizable
success and an unquestioned status
in public school circles, the present
day music teacher has become large-
ly an exhibitionist, catering in the
most obvious ways to the desires of
a public accustomed to all sorts of
"shows" and "effects."

What can be done to remedy this
obvious and fatal defect in our pre-
sent musical and artistic teacher train-
ing programs? First, and most impor-
tant of all, is the need for inculcat-
ing the idea that some exposure to
the finest kind of spiritual experience
is absolutely necessary if our pros-
pective teachers are ever to be pulled
out of their commonplace doldrums.
In addition to adequate professional
training and some knowledge of edu-
cational psychology (far less than is
usually doled out in our teacher
training curricula), as much time as
possible, even if some of it has to
be taken from this professional and
educational training, should be de-
voted to the study of other arts and
of literature, of some other language

for cultural rather than practical use,
of the backgrounds of science, and
of political and social history. In a
word, the prospective music teacher
should receive a general humanistic
training as well as an adequate pro-
fessional one. The need for this is
being increasingly felt in such strict-
ly technical curricula as engineering
and premedicine, even though it
makes necessary the addition of a
fifth year to the student's usual four
years of university training. Why
should not this be considered even
more essential in such training pro-
grams as ours, designed to prepare
for dispensing the great spiritual
heritages which have come down to
us from the past and which are ab-
solutely necessary for a sane existence
in the future?

The music student should come
into contact with the greatest per-
sonalities, the greatest art which a
university or a community offers,—
in brief, with everything and every-
one who can improve his standards
of taste. Only then can he realize the
importance of such taste as a factor
in his own life and be influenced
to do something about developing it
in the lives of his pupils, and con-
sequently in the culture of the coun-
try as a whole. ▶▶▶

*Dr. McKinney is Director of Music at
Rutgers University, New Brunswick, New
Jersey, and a recognized leader in the field
of music education. His books, particularly
the practical volume called "Discovering
Music," have contributed significantly to the
average listener's enjoyment of good music.*

**CHOICE AND
DISCRIMINATION
IN MUSICAL TASTE**

J. Laurance Willhite

GOOD taste in music, as in all
the arts, can be derived only
through the development of positive
discrimination. This implies imme-
diately that the most basic factor in-
volved in this pro-
cess is selectiveness.
Because music is a
time art and hence
depends on a re-
creation of the
composer's inten-
tions, this idea of
choice becomes a
dual consideration.
First, there is the evaluation prob-
lem of the worth of the music itself;



secondly, there is the relative merit of performance. Although there is an interaction between these two concepts, there are, at the same time, points of departure. For example, a sensitive amateur might give a very discriminating account of a performer's artistic conception of a composition and yet not be aware of the technical devices employed in the form and structure. Both aspects of discrimination are highly important in the total music picture; however, the former is much more consistent with the objectives of non-specialized, general education.

Musical Perception

Discrimination in performance is the result of carefully planned, sequential processes of education for musical perception. In turn, musical perception is developed by conditioning the senses to the subtleties of tone and rhythm involved in structure. Educators realize fully that musicality is an attribute not only of the professionally trained musician, but the common property of all who have been made aware, through learning experiences, of these fundamental sensory reactions.

The most significant generalization from this deduction lies in the role of the classroom teacher whose duties are non-specialized as opposed to special teachers in some areas of the curriculum.

It cannot be expected that teachers in the self-contained classroom should guide elementary children into a highly developed power of discrimination of musical composition; but it is possible for them to provide learning experiences to the extent that they may reasonably be expected to have success in modifying the listening habits of children toward desirable musical goals which lead to good taste. Intelligence in the utilization of simple materials, properly presented, can lead to a relatively high degree of aural perception. Since curriculum planning in the elementary school is often placed squarely in the hands of the classroom teacher, it is most important that activities involving motor skills, mental association and imagery, and trial and error, be provided. These should result in muscular skills and neuro-muscular coordination which increase with mental maturity and physical growth.

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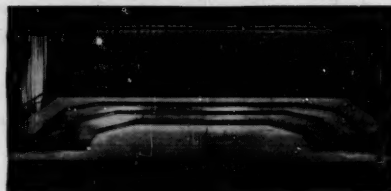
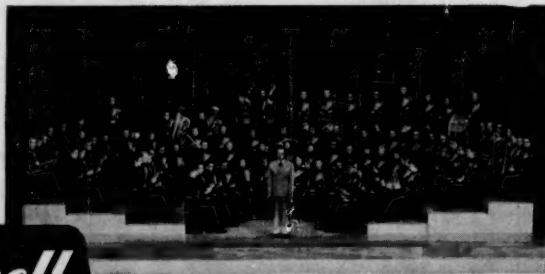
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Since "the stream can rise no higher than its source," it is a natural hypothesis that children cannot grow in musical perception beyond the limitations of the teacher. This implies that the classroom teacher must have certain qualifications for appraising the musical experiences of the children and evaluating their responses. The teacher must possess musicality. There must be an understanding of the principles and psychological foundations of education which refer specifically to musical understanding and enjoyment. The models for musical performance which the teachers present to the students must have a finished interpretation. Finally, the teacher must have a ready list of good musical materials which will meet the demands of the average classroom in providing guidance for the complete musical experience.

Is it Appropriate?

In this regard, it is the opinion of the writer that the ultimate goal in the development of musical taste does not necessarily center around an appreciation of the complex forms of the Baroque and Classical eras.

The music of these periods is merely a segment of the entire vista and sustains comparison only to music of the same genre. A simple folk song, well performed, can have as great artistic consideration within its own realm as a Bach fugue. It is a question merely of its appropriateness to the occasion. Indeed, the writer believes that any song, sung well enough, is an art song!

Although it is desirable that the classroom teacher be able to sing for the children, this is not altogether an indispensable tool in an effective music program. With the increase of audio-visual aids and their dynamic use in the classroom, the teacher with inadequate vocal abilities can supply excellent examples for listening, performance and creative activities. Recordings are now available for the song material in many of the standard texts and the wealth of appropriate music for listening is unlimited. Properly deployed, audio-visual aids can offset almost any deficiency in the teacher's performance. In the final analysis, however, the teacher's own musicality is the only yardstick of

measurement for the children's musical growth.

The responsibility for any part of an effective curriculum, regardless of subject content, stems from the teacher training program. From this course come potential teachers who either are, or are not, equipped to guide the children in all phases of their personality. Obviously, then, it is the responsibility of the college and university to provide the means whereby classroom teachers may themselves develop greater taste in music and give them confidence to include music experiences in the everyday life of the child. The full scope of classroom music has not yet been circumscribed. No subject in the entire curriculum can accommodate a greater transfer of learning, contribute more toward a well-rounded personality, or provide a more levelling influence. This should be the objective in future planning.

J. Lawrence Willhide is head of the Music Department of the University of Cincinnati and is Coordinator of Music Education at the Cincinnati College-Conservatory of Music. In addition to his many years of teaching in the Cincinnati public schools, Dr. Willhide has served as organist in churches in Cincinnati and Los Angeles and has made numerous public appearances as a pianist and accompanist.

The week of May 6 will mark the thirty-third annual observance of National Music Week. During 1955 approximately 3,500 communities celebrated National Music Week with special concerts, recitals and music festivals, and it is hoped that this year will witness an increased number of communities participating. This yearly observance is designed to stimulate year-round interest in music and music education, to encourage local music projects of permanent social and cultural value and to foster the performance of American music. Detailed information is available at the National Bureau for the Advancement of Music, 8 West 8th St., New York.

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MUSIC IN INDUSTRY

(Continued from page 21)

Yet others provide the finest kind of music by an organization of large proportions. This is largely dependent upon the appropriation that can be made for the musical program.

Another method is to develop the musical group from "raw material." In this plan a canvass of the plant is made in order to find those who have some musical ability or are interested enough to undertake the work of learning to play some necessary instrument. For rapid development, arrangements can be made for individual and class instruction as well as rehearsals of the full group. Under the instruction of a conductor who knows the business of building an orchestra or a band, the ensemble is able to play an easy grade of music within six months or sometimes even less.

Many companies supply all instruments as well as uniforms, music, music stands and other necessities. This is especially the case where bands or orchestras are composed of people who formerly could not play. In any case, drums, chimes, tubas, bass viols and others of the more heavy and cumbersome instruments are provided by the company. However, where experienced players are obtained, they invariably own first-class instruments which they prefer to use.

Many band and orchestral rehearsals are held at least twice a week. This is indeed necessary, because a less number is not enough to guarantee any notable quality of ensemble playing. In the smaller cities rehearsals are held in the evenings, but in a metropolis this is not practical. Hence rehearsals are usually held during or immediately following working hours.

A frequent problem of the musical director in industry is scarcity of players for such comparatively rare instruments as the flute, oboe, piccolo, bassoon, bass clarinet and French horn. The reason is that such players are in great demand by the best orchestras and bands. Hence it is frequently possible for good musicians, who are also experienced in some line of factory or office work, to find ready employment where they can also become asso-

ciated with a good instrumental group.

But it is fully as difficult to obtain a first-rate director as performers of rare instruments. In developing an industrial orchestra or band, the most thoughtful consideration should be given to finding a competent director. For upon his ability or lack of it depends the success or failure of the organization. It is indeed no exaggeration to say that a highly capable director can soon transform a mediocre ensemble into a group of real distinction and make it widely known. On the other hand, an incompetent and blundering time-beater could not develop a creditable group, even though he should have first-rate players and be provided with unlimited moral and financial support.

Besides possessing high musical ability, the director must be a man of such training and general culture that he can command the respect and good will of both employees and employer. He must at all times be fully interested in the welfare of the workers and endeavor to find music for them to play which is both within their range of ability and stimulating in character. He must possess at least a working knowledge of harmony and arranging—if not of orchestration—so that he can revise arrangements to suit his group and correct the many errors to be found in printed arrangements. He must have a refined sensitivity to musical expression and possess a creditable style of interpretation, besides being acquainted with a rather large repertoire of good music.

Unless he is well experienced in conducting, he may utterly fail to achieve respect and performance from his musicians. He must be systematic and plan rehearsals so as to get the best results. He must display good judgment in preparing programs but still realize that most people prefer music they can whistle. At times he is required to make popular numbers sound much better than they really are, but he must also make the classics interesting to an average audience.

Can such demands on the part of a director be met? The answer is Yes, as many groups today exemplify. The vast musical program of the Dow Chemical Company in Midland, Michigan, is a case in point.

Organized in 1943 under the directorship of Dr. Theodore Vosburgh, a small civic orchestra was incorporated with new instrumentalists to make the Dow Symphony Orchestra. In addition, Dr. Vosburgh trained and added to the Male Chorus until it is known as one of the best in the Middle West. A Girls' Chorus was also organized, which now numbers ninety voices.

So today the Dow Music Department always produces an operetta or a musical show in the autumn, a community-wide oratorio or a Christmas program in December and a spring festival that includes every participant in the department, plus many others. Music is no longer an expensive diversion. It is an indispensable factor in employee satisfaction and output. ▶▶

AMERICA'S MUSICAL GROWING PAINS

(Continued from page 66)

in the Metropolitan Opera pit to such varied assignments as playing at the Eden Musee in the somewhat sinister company of wax-works,—back to the orchestras of the Garrick and the Brooklyn Criterion Theatres. But he did substitute for an ailing violinist of the New York Philharmonic, then under the leadership of Anton Seidl. For the first time, David Mannes thought, he had reached the "big time." But his flight into these artistic Elysian Fields did not prove a happy one. One of the few Americans who, at that period, were called upon to play in this illustrious orchestra, young Mannes felt like an intruder among all the German members of the organization. And, although Seidl's conducting of Wagner's operas was among the finest of that day, his interpretation of Beethoven, which was performed on that occasion, fell short

of Mannes' high expectations.

It was during a performance at the Lyceum Theatre that Mannes' real break finally came. As a member of the Lyceum orchestra, David had to play a solo before the second-act curtain. He played it standing and was amazed at the considerable applause which greeted his "entr'acte" solo. Colleagues later told him that a lot of acclaim came from a box in which Walter Damrosch was sitting. He was at that time the "white-haired boy" of classical music for whom, it was reported, Andrew Carnegie had built Carnegie Hall. Rumor also had it that Damrosch was engaging musicians for the permanent orchestra of the New York Symphony Society.

Next day, a Mr. Kayser promptly arrived at the young violinist's home. Would Mr. Mannes come right over to Mr. Damrosch's studio and play

for him? They both hurried over. After David played, Damrosch exclaimed, "But why haven't you come to me before?" "I thought I wasn't good enough," was Mannes' reply. "Kayser, make out a contract for David Mannes as a first violinist at \$35 a week, for a season of forty weeks." The dream had come true. The New York Symphony Orchestra was then one of the finest in the country. David Mannes was launched upon a long and happy association with this organization, most of it as concert-master. To hear artists like Ysaye and Paderewski from such close range, to play under some of the most renowned conductors of that era, was certainly a far cry from Walhalla Hall and the Wax-Works!

Yet, just as he had achieved this goal, David Mannes—still in his mid-twenties—was searching for another musical expression. He longed to teach. Perhaps the work of Clara Damrosch, sister of Walter and Frank, had something to do with this. She was a most successful piano teacher and was to become Mrs. David Mannes. In any case, the desire to teach, especially the underprivileged, became David Mannes' great passion. He soon had all the violin pupils he could handle and also conducted a children's orchestra; before long he was a driving force of that enthusiastic and selfless committee which was to form the nucleus of the Music School Settlement. For many years David Mannes was the



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director of the Settlement and from this selfless position another dream was born . . . he wanted his own music school! It would be a school where the love for music would be instilled into its pupils, where they would not only acquire the technical skill of their chosen instruments, but where they would come out as fully rounded musicians.

Forty years ago this dream was realized. The Mannes School of Music was founded with an enrollment of forty pupils. Today, at ninety, David Mannes has seen his school expand to an annual enrollment of 500 pupils . . . and two years ago he witnessed his school's "graduation" to the status of College.

And if all this were not enough, David Mannes also inaugurated the series of Free Concerts at the Metro-

politan Museum of Art which—for almost thirty years—he conducted for over one and a half million New Yorkers. *Here, at the Metropolitan Museum's Grace Rainey Rogers Auditorium, the David Mannes 90th Anniversary Concert has been scheduled for April 16th, with Dame Myra Hess and Isaac Stern as distinguished soloists, paying tribute to this beloved man who has given so much and so unstintingly to the musical life of New York.*

Looking back over some seventy-five years of his life—all devoted to the cause of music—Mr. Mannes feels that all the discouragements, all the struggles, all the detours were not wasted. They were just part of his "growing pains,"—and these were actually the growing pains of the musical life of America. ▶▶▶

THE NATIONAL MUSIC COUNCIL

(Continued from page 65)

grams; The Use of Music in Shipyards Building Vessels for the U.S. Maritime Commission; Woman Players in Symphony Orchestras; State and Municipal Support of Musical Activities; Concerts in Art Museums; The Use of Music in Hospitals for Mental and Nervous Diseases (the first survey on this subject ever made) and Foreign Performances of American Compositions. Also, there have been published two Digests of the Social Security Bills as they Affect the Self-Employed in the Field of Music and a Symposium on "Problems of the American Composer."

Among the many subjects more recently presented at the General Meetings are the following: The Availability of Recordings of Serious American Music; The Dearth of Violin Students; Are We Progressing or Retrogressing in Music?; Is Subsidy in Music Necessary? (Panel Discussion); Serious Music on the Radio Networks (Panel Discussion); Collaboration of the National Music Council in the U.S. Army's Soldier Music Program; Unauthorized Reproductions of Musical Copyrights; Survey of Government Subsidy of Opera in the U.S.; Revising Our Copyright Law; The Economic Situation of the Orchestra Player; Reduction in the Size of Army Bands; Local and National Need for Inter-

Arts Councils; The Recording Situation; The Geneva Conference on Copyright of September 1952; What Price Jazz? (Panel Discussion); Occupational Taxes and Licensing Fees Levied Against Private Music Teachers; Zoning Laws and the Music Teacher; Exchange Performance of American and European Music; Symposium on Opera in the United States; Present Conditions and Trends in the Music Profession.

Nationally known authorities took part in the presentation and discussion of the above subjects. In addition, proposed Congressional legislation referring to music is presented at every General Meeting as this legislation comes up.

The National Music Council is one of the two musical organizations selected by the State Department to be represented on the U. S. National Commission for UNESCO (United Nations Educational, Scientific and Cultural Organization). Harold Spivacke, Archivist of the Council and Chief of the Music Division of the Library of Congress, is the Council's representative on the U. S. Commission. Howard Hanson, President of the Council, holds the Chairmanship of the Committee on Music in UNESCO of the National Music Council.

Since the season 1945-46, the Council has given each year a Citation of

Merit to a conductor of a major symphony orchestra presenting the largest number of serious compositions, in larger form, by American born composers during a single season. The conductors who have received this Citation up to the present are Serge Koussevitzky, Eugene Ormandy, Izler Solomon, Leopold Stokowski, Alfred Wallenstein, George Szell, Howard Mitchell (twice), Pierre Monteux and Guy Fraser Harrison.

Out of the Hospital Music Committee of the National Music Council grew the National Association for Music Therapy, organized in June 1950. The Council was also active in promoting the organization of the National Opera Association and the American String Teachers Association.

The Committee on Recordings has reported on a vast amount of important information in connection with this subject. These reports have been given at the General Meetings and published in the NMC BULLETIN.

The Committee on Music Rehabilitation was active after World War II in sending musical relief to war devastated countries. This relief has taken the form of musical instruments, printed music, replacement parts for instruments, music paper and so on. The National Music Council was the recipient for 1953 of the Henry Hadley Medal, given annually by the National Association for American Composers and Conductors for distinguished services to American music.

The office of President of the Council was filled from 1940 to 1944 by Edwin Hughes. Since 1944, Howard Hanson has occupied the position of President.

The National Music Council BULLETIN, a thirty-two page magazine, published without advertising, three times annually, is subscribed for by many of the most important public, university, college and music school libraries, in addition to U. S. government departments, state and city Boards of Education, symphony orchestras, music firms, hospitals, radio stations, various musical organizations and individual subscribers.

Besides accounts of the Council's meetings and work, the BULLETIN contains digests of Congressional legislation, proposed or enacted, concerning music; source reports of gov-

ernment musical activities; advance listings of contests, competitions and awards; activities of member organizations; foreign performances of works by American born composers; an annual survey of the programs of the major symphony orchestras, and other surveys as they are made; musical projects of UNESCO; occasional signed articles bearing on various aspects of the national musical scene; and accounts of musical activities which have, or may have, national significance. Reprinting of articles in other publications is permitted and encouraged.

Bills have been introduced in the House and Senate to grant the National Music Council a Congressional Charter, and hearings have already been held on these bills before the House Judiciary Committee. ►►►

BANDMASTERS ELECT

THE American Bandmasters Association has elected the following officers to serve for the ensuing year: **PRESIDENT:** Colonel George S. Howard, Conductor, U. S. Air Force Band, Washington, D. C.; **VICE-PRESIDENT:** Mark H. Hindsley, Director of Bands, University of Illinois, Urbana, Ill.; **SECRETARY-TREASURER:** Glenn C. Bainum, Emeritus Director of Bands, Northwestern University, Evanston, Illinois (re-elected).

Honored by election as "HONORARY LIFE PRESIDENT" is Dr. A. A. Harding, Emeritus Director of Bands, University of Illinois, Urbana, Illinois. Elected to the Board of Directors, of which Captain James C. Harper, retiring President, serves ex-officio as Chairman automatically, are the following:

Raymond F. Dvorak, Director of Bands, University of Wisconsin, Madison, Wisconsin; Lieutenant Commander John McDonald, Director, U. S. Navy School of Music, Washington, D. C.; Jack Mahan, Dallas, Texas; Frederick Schulte, Director, Johnson Wax Company Band, and Consultant in Music, Racine High School, Racine, Wisconsin.

The 23rd Active Convention of the American Bandmasters Association will be held in Pittsburgh, Pennsylvania, March 6-9, 1957, with George F. Reynolds, Conductor, Kiltie Band, Carnegie Institute of Technology, Pittsburgh, as Local Chairman.

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RAISE THE CHORUS

(Continued from page 29)

shopping and have sore feet, can't afford a baby sitter, housemaid's knee, bake sale at the church, P.T.A. committee meeting that can't be missed, etc., etc.

Another difficulty is the problem of finding a night suitable for rehearsal. With the initial twelve, there was no night which did not conflict with something else important. With the forty-eight women who came in the first year, the rehearsal night problem became acute. Monday, P.T.A.; Tuesday, bridge club; Wednesday, church choir for 2; Thursday, church choir for 3; Friday, church choir for 2. Start again: Monday, Woman's Club. We try Tuesdays for a few weeks. Then we try other nights. Finally we decide to stick to Mondays and make everyone promise not to wash on Mondays so they won't be too tired.

Next we try to find a place to rehearse. School buildings are the obvious places, as they may be hired for a small sum as part of their public service to the taxpayers. Of course, you must be out of the building by 11 p.m. As most mothers had to put the children to bed before they left husband or a baby sitter in charge, we got together by 9 p.m. Daylight Saving time almost ruined us. Then there is the business meeting, which may last an hour, especially if the argument is about WHAT TO WEAR.

Dress is really more important than the music. It is better to look well than to sing well. In order that legs and knees may not be apparent on the high school stage for the public appearance that is coming, dresses must be long. Dresses must be inexpensive. They should be home-made and all one color. If not, the richer members' evening gowns would discourage the poorer members from the start. Also the problem of a bright red soprano next to a magenta ditto, or an orange alto singing a duet with a purple one! If the dresses are to be home-made and inexpensive, there is a lengthy debate about pattern, material and color. There has to be a conference as to what to do about the poor souls who can't even mend stockings, let alone make a dress. There are many hurt feelings to placate and some

irate ones will resign at this point.

Dues may also be a stumbling block. Music, most members are surprised to hear, costs a lot of money. Sometimes a charitable P.T.A. or Woman's Club will sponsor a singing group and pay for the music. The singers may decide to invest a dollar or two a year on their own. Eventually you get to the summit where you charge—and are paid—for public appearances. O Happy Day! At last we have the pianist, the music, the costumes, the place to rehearse and the name. We had the director all the time, pushing the project like mad, practicing before the mirror, making like Fred Waring.

The group grows, and it is a good thing it does. What with pregnancies, viruses, husbands, mothers-in-law, other engagements and sick children, the ranks are periodically decimated. As we rehearse, one week the janitor will bake us at a neat 90; the next week we freeze like Jello molds.

There is never a dull moment. If the fire siren screams during rehearsal, the mothers, remembering the children with the baby-sitter or the husband who has probably fallen asleep with a cigarette in his hand, will leave en masse to see where the fire is located. During this lull, the school teacher and I can have a chat about town business. Someone usually remembers, during the second try on the *Anvil Chorus*, that she forgot to shut off the sterilizer, and confusion will ensue while another mother, who has her car, will drive the one without a memory home. Some busy mothers will go to another meeting from 8 to 10, and then appear as we begin to rehearse, after a long business meeting, and the whole of what has transpired in their absence will be repeated.

Although there might be wild guffaws at some silly saying before starting to sing a gay number, most amateur singers sing deadpan. I took to telling a joke before each gay number, and wrote it on the cover. Then I would spread a large grin on my face, say the key word of the joke and start beating time. This would mean a happy-looking chorus for the first page of the song.

It takes years, too, before a chorus will trust their memory to sing a number without using music. In the

meantime, the director fights for recognition and must be content with an occasional hasty glance cast in her direction, while the chorus sings with eyes glued to the music.

Before and after rehearsals and all week long, the director listens in the market, on the bus and on the phone to long complaints about the sour-voiced alto or the monotone soprano who louses up the works. Comes a time when a number calls for a solo and the fight really starts. All the big fish in our little pond,—the ex-musical comedy pro, the soprano from the Big Church, the girl who once won a singing contest and the one who knows she has a FINE VOICE,—all expect to have the solo as their very own. Several more leave at this time.

But at last we sing three numbers to a long-suffering P.T.A. The applause is charitable, so tickets are printed and we give a show. We hire the school auditorium. A picture is printed in the home town paper, of the chorus complete in the new gowns (home-made and inexpensive, but in three pastel colors as a compromise among the pale blues, pale yellows and pale pinks). The chorus swells with new members who hurry to make their new dresses. Committees vie with committees. Homes are neglected. We will sing twelve numbers with special scenery and lighting effects. There will be solos by the faithful. The accompanist is ill. The accompanist is better. The accompanist is ill. The director's husband and family have lost a wife and mother.

The great night arrives. A soprano breaks her ankle but sings on crutches. An alto finds she is allergic to the flowers in the corsages and sneezes during the silences that were supposed to be dramatic. The mezzo has laryngitis. There is envy among the gardenias for the orchids. The envy is terrific for those with carnations. Everyone's family is out in front. The curtains part and a small voice in the audience announces, "There's my mummy"—and the show is on.

To us, it doesn't sound too bad after all. To the relatives in the audience, it "sounded exactly like Fred Waring's show. It was wonderful. Simply wonderful!" Performers and relatives alike listen to and watch Waring and Spitalny and

other professional singing groups with new respect and appreciation. The *esprit de corps* is marvelous, and there are plans afoot for a bigger and better show next year.

And Mama forgets the mortgage and the baby and the car that won't start and the furnace that needs repairs, and the small son who broke a window next door and the back-ache that won't go away,—and SINGS. And, by golly, that is REAL music! ▶▶▶

A PRACTICAL MUSIC THERAPY

(Continued from page 17)

tense and ambitious,—perfectionists in attitude. They put a lot of energy and drive into everything they do, and they therefore tend to rise to important positions in life,—the executive level, the toughest jobs of business and government! The result is a combination of a naturally tense person and a job that creates tension!

Music can be very valuable in slowing down such people by giving them (temporarily, at least) a sense of satisfaction that enables them to let up a bit in their drive to do things. Music therapy has its use in helping many other people out of many troubles, whether in getting over a bad headache or in recuperating from a long and serious illness.

I've provided the music for hundreds of cases where doctors believed such therapy would help, and I've discussed the whole subject with members of the medical profession. They have sometimes expressed bewilderment as to why a certain type of music can be used successfully with one patient, but will fail entirely with another. Many of those doctors had the erroneous idea that suitable music could be picked just from the titles, such as *Indian Love Call* to soothe an overwrought person. Other doctors pointed out that the tempo of the music, or its loudness or softness, do not get the same results with different patients.

That set me thinking of a possible answer here, and I'm convinced it lies somewhere along the lines of picking the right key in



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which to play the song and the use of massed color that conforms with that particular key. With practically all people, a gay mood can be induced by playing a suitable number in the key of C and massing the color red in the patient's room.

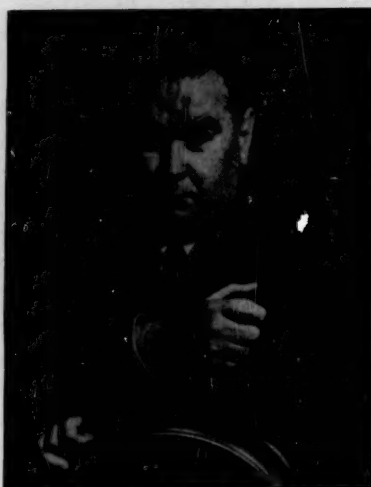
People certainly have natural likes and dislikes in music. What stimulates one person simply annoys and disturbs another. I've found myself walking into a restaurant where recorded music is being played and reacting unfavorably to it while my companion or companions at dinner enjoyed it! The explanation of the different preferences lies somewhere along the line I've suggested here,—and the important point is that the maximum value of music therapy won't be realized until this matter of personal responses to key and color (which determine vibration) is more thoroughly understood and applied. I've discussed my theories with several leading members of the medical field and have found them very much interested. When something can be worked out by musician and physician in consultation, we'll see music therapy reach its highest level.

I also feel that once music therapy is tied in with the individual's response to tonal and color vibrations, we should put it to use as preventive medicine instead of waiting until nervous, mental or physical trouble occurs. Music can affect not only the mind but the physical side of our human makeup. Experiments have shown that music can quicken or slow up the pulse or raise or lower the blood pressure. It can have a lot of influence on physical health in general.

Therefore, why not use it as preventive medicine, by having doctors spot people who come to them without very much wrong at the time but who are obviously on the way to illness if something isn't done for them? In many cases of actual hypertension, the right music can reduce a patient's blood pressure by seemingly miraculous figures. Chronic headaches can be greatly relieved by music therapy. Why not spot such people before they become really sick and prescribe music therapy to prevent them from becoming true health problems?

In this respect, I think that preventive music therapy offers a po-

IN MEMORIAM



ENNIS DAVIS (1902-1953)

Co-founder and for ten years Editor of *Music Journal* . . . Educational Director of the Fred Waring organization. In his memory, the Fred Waring Music Workshop has announced 10 Working Scholarships for young musicians,—a fitting tribute to this beloved author, editor and pioneer in music education, a friend of MENC, music and musicians.

tent weapon against America's Number 1 killer,—heart disease! Every cardiologist knows that heart damage often follows long-standing emotional stress; that hypertension is a leading cause of heart disease; that chronic fatigue from nervous tension is significantly connected with heart trouble; and that the migraine headache sufferer has a much higher heart history than relaxed types. Music therapy can be used with wonderful results to alleviate all those conditions. Why not the widespread use of it to prevent such conditions from ever becoming important? It would be bound to reduce heart trouble in the long run!

Why wait until trouble develops that involves the nervous system and ultimately the heart, before music therapy is applied? I suggest that music be made an important part of our daily lives, especially in the office and particularly in the executive branches of business (and government) where tensions and pressures are at their worst! Many a large company today plays recorded music for the clerical line, at work

or during rest or lunch periods. But it's the pressure-plagued managers and executives who need it far more! If I were the President of General Motors, for instance, I'd equip each executive's office with a HI-FI phonograph and recorded music picked by experts in the use of music therapy,—then encourage each executive to take time out for relaxing music occasionally, *before* the pressures grow difficult or intolerable.

I'd arrange with the company commissary, or the neighborhood restaurants frequented by the executive crowd, for luncheon music of the same design,—then add a little advice on how each executive could use music therapy to advantage for an hour or so at home each evening, perhaps at bedtime on an automatic shut-off phonograph.

And what is good for the executives of General Motors is good for the men in executive positions of our government! It's good, in fact, for even the rank and file jobs if those jobs create tensions or frustrations. In short, music therapy is for the many as well as the few, although its greatest benefit can probably be derived at the highest-job echelons.

I'll guarantee that if music therapy were so used, executive performance would improve, human relationships prosper, and the early loss of executive talent through heart disabilities would spiral off significantly. Is it perhaps significant that our American Negroes, who are very close to music, have a heart disease history that's just a fraction of the executive class experience?

And here is a medicine that can be taken with little expense and no danger. It involves no harmful drugs, no hospital visits, no time lost in lengthy examinations and treatments. Indeed, this is a case where the well-known ounce of prevention is worth a whole ton of cure! >>>

The University of Wisconsin, Madison, Wis., is sponsoring a contest to find suitable words for Edwin Franko Goldman's march, *Wisconsin*, for which entries must be submitted before April 15, 1956. Interested persons should apply to the University's School of Music.



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